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# THE ART AMATEUR.

DEVOTED TO  
ART IN THE HOUSEHOLD.

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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 18.—No. 5.

NEW YORK, APRIL, 1888.

WITH 9-PAGE SUPPLEMENT,  
INCLUDING COLORED PLATE.



PHILIPPE ROUSSEAU, PAINTER OF ANIMALS AND STILL-LIFE.

FROM A. GILBERT'S ETCHING AFTER E. DUBUFE'S PAINTING, EXHIBITED AT THE PARIS SALON OF 1876.

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## My Note Book.

Leonato.—Are these things spoken, or do I but dream?  
 Don John.—Sir, they are spoken, and these things are true.  
 —Much Ado About Nothing.



THE Franco-Spanish painter, Escosura, who some years ago disposed of a good many of his pictures in this country to our rich men who knew no better than to buy them, presumes altogether too much on the want of intelligence of the present generation of New Yorkers in thinking to fool them into the belief that, at the recent mock auction at Bucken's rooms, the pictures painted by himself really brought the ridiculous prices at which some of them were "knocked down." Occasionally some weak person was caught bidding above the upset price for some of the cheaper canvases, and was quickly "gathered in;" but the greater part of Mr. Escosura's paintings remained his at the close of the "sale." The process of fool-fishing was much the same when his old masters, tapestries, embroideries, arms and armor and bric-à-brac were reached. Comparatively few of his own things were actually sold; some persons, fatuously relying on the tradition that, in business transactions, an artist would not descend to deception, in good faith attended the sale, or left their bids with the auctioneer. They generally had cause to regret such confidence.

ON the whole, it seems Mr. Escosura did not fare badly. Thanks to the kindly notices of the preliminary exhibition by the newspaper critics, who treated this very vulnerable painter with marked courtesy and forbearance, he realized a considerable sum of money from the half-a-dollar admission fees. He should make the most of his success, such as it is, however; for I doubt that he will have another such a chance. Nevertheless, the game is to be tried again, with the variation that "the second part of the Escosura collection," which is to be offered at auction, is, I learn, to be composed almost entirely of goods collected for the purpose from Parisian dealers. These dealers, it is said, even contributed much of what was actually sold at the recent auction.

A MOVEMENT is on foot, I am told, to secure for the Boston Art Museum the famous collection of Japanese pottery formed by Professor Morse; which rumor, coupled with the recent suggestion of a Philadelphia paper that the collection be bought for that city, ought to lead to the consideration of the propriety of securing it for the Metropolitan Museum of Art. It is eminently a museum collection; indeed, there is no other such comprehensive and important one, even in Japan. About four thousand specimens are included in it, representing about seven hundred different marks and four hundred different kinds of pottery.

IF there is one thing proved more than another about Corots in this country, it is that most of the dealers even do not know a genuine Corot from a false one. Numerous cases could be cited of imitations of the master which have been palmed off upon buyers as genuine—which false attributions may or may not be due to the ignorance of the dealer; but an astounding case was recently brought to my attention of one of the best-known picture-dealers in this or any other country actually pronouncing as false one of the finest canvases by Corot ever imported. The picture was on exhibition at the Union League Club two or three months ago, having been sent there by Mr. Seney. In passing by it, the dealer declared that Corot never painted it. It is not in the familiar manner of Corot, it is true; but it is a work of such marvellous beauty that one might naturally have replied: "If Corot did not paint it, who could have done so?" Fortunately, the authenticity of the picture is established beyond a reasonable doubt by the testimony of the expert Mr. Durand-Ruel, who subsequently recognized it as a canvas painted to order for him by Corot in 1869. Mr. Seney, who bought it of Mr. Blakeslee, a Boston dealer, did not hear of this, and accepting, above his own judgment, the dictum of the rash critic who had declared it false, he put it into the hands of a dealer to get rid of it either by sale or exchange. The result is that it is now one of the gems of the superb collection of Mr. Irwin Davis, that gentleman having eagerly accepted it in exchange for a Diaz, a good picture, but worth much less than the other, artistically and intrinsically. The Corot is a verdant woodland scene, with, running through it, a creek with a man in a boat fishing for eels; in the foreground to the left is a group of women and children, and near by a boy is climbing a young beech tree. The bit of sky seen above the tree tops and the feeling for atmosphere, especially in the stirring of the leaves in the upper branches, are eminently characteristic of Corot in his best period.

THE newest gallery of importance in the city, for the exhibition of pictures for sale, is a fine apartment fitted up by Herter Brothers in their Fifth Avenue building, indicating that their business in paintings has grown considerably from the occasional sale to a client of the house, which about marked its limit a few years ago. It is evident from its interesting display, that the firm intends to rank among the important picture importers in the country. Jules Dupré is represented by a superb sunset on a boundless plain, with great, rolling fire clouds gloriously reflected in a pool in the foreground; Troyon by a composition very similar to one of that master in the Gibson collection in Philadelphia, to wit: a peasant woman on a donkey with panniers filled with vegetables, and a man driving a flock of sheep, to the right of the picture; Corot by a finished landscape and an interesting uncompleted study of a country road; Daubigny by a charming picture painted in 1875, showing a river foreground reflecting a gray sky at sunset, with cattle drinking, in the left middle distance, balanced by a man in a boat moored under a tree, to the right of the picture; Rousseau by a glowing river scene at early sunset, showing a projecting neck of land, with a big tree and a cottage reflected in the clear water; an angler is in the foreground, and, in the middle distance to the right, trees and another cottage are reflected in the river. Other painters represented are Meissonier, Perrault, De Neuville (by blindfolded Prussian

officers entering a French bombarded village—already described in these columns when exhibited at the Union League Club), Detaille, Rico, and Gageus.

THE New York World says that the St. Louis Exposition Association has agreed to pay Mr. Sedelmeyer \$12,000 for the use of Munkacsy's "Christ on Calvary" for six weeks and a half, and remarks:

The figure seems large, but when it is remembered that in the four months that have elapsed since the picture was first exhibited in New York over one hundred thousand people have visited it, paying for each admission 50 cents, the contract for forty days in St. Louis must seem reasonable.

It is not true that 100,000 persons—or anything approaching that number—in New York have paid 50 cents admission to see this huge, sensational canvas, and if the St. Louis people have agreed to pay \$12,000 on any such representation they have been misled. It is notorious that "complimentary" admissions to the show have been given away by the thousands. The price of admission, moreover, was reduced to 25 cents, and is so advertised in the same issue of The World as contains the above notice. It is an old "dodge" in the theatrical business to give a play a forced "run of over a hundred nights" in New York so as to obtain the most favorable terms from managers of provincial theatres; but it would seem to have been reserved for the entrepreneur of Mr. Munkacsy to apply such questionable tactics to the exhibition of a painting by an artist of reputation.

THE auction sale, at the Ortgies rooms, of the seventy-five pictures and studies by Jervis McEntee realized only \$6365, the highest price, \$350, being paid for the charming canvas "Fickle Skies of Autumn," which was bought for the Century Club.

By the death of Antoine Mauve, Holland loses an excellent painter. He was not sufficiently appreciated in this country and hardly in his own. His influence on our painters in water-colors has been remarkable, which is not to be wondered at when one considers his consummate technical knowledge. His reputation, however, will rest no less securely on his work in oils. Executed with equal facility and noble simplicity, they are poetical to a degree, without any apparent sacrifice to mere idealism. Due to the liberality of Mr. George I. Seney, there is an excellent example at the Metropolitan Museum of Art. Under a gray sky, with a stretch of level meadow behind them, sheep are grazing "en bloc," and a hulking shepherd in the foreground, with back to the spectator, stands listlessly looking at them, clasping his stout staff horizontally behind him with both hands. Upon rising ground, to the right, is a weak growth of saplings, among which a few sheep are straggling, nibbling as they go.

AT the galleries of Cottier—who was the first to introduce into the United States the work of this charming painter, as he was also the first to make us acquainted with Mauve's compatriots, Mesdag and the brothers Maris, to say nothing of Corot and Monticelli, for whom he was the American entrepreneur—are several admirable examples of the dead artist. Of what unpromising materials could this wonderful Mauve make a picture! Here we have a bit of rough country road, with three or four scraggy young poplars to the right, and an old peasant, with a spade, trudging along, under an overcast sky. It is hardly more than a study, but it is full of the rugged poetry of nature, which this painter seemed to convey without effort every time he put his brush to canvas. Again we have a gray sky—Mauve loved to paint in a low key—and this time the picture is a cattle piece, with a black cow and a white one, cleverly foreshortened, accompanied by a hooded woman who is driving them toward us over a bleak moor honeycombed with puddles; the rain is just over, night is falling, and the chilly rawness of the air can almost be felt. Another Mauve shows a gray day on the sea-shore, possibly at Scheveningen, with half a dozen horses pulling in a large fishing boat, their shadows reflected in a pool in the sands; and yet another is a little wooded landscape, a delightful combination of greens, browns and grays, with a cow shoving her head into the bushes with a characteristic, jerky motion, admirably hit off by the painter.

THE American Art Association will sell in April, at Chickering Hall, "the collection of Mr. Henry J. Chapman, Jr.," consisting of nearly three hundred pictures and a quantity of marbles and bronzes. Mr. Chapman, I may say to the uninitiated, is a member of the Stock Exchange who trades considerably in pictures "on the quiet." Some of these pictures are his; but most of them are contributed by well-known dealers. Precisely which are Mr. Chapman's and which the dealers', I will not pretend to say. There is certainly a large proportion of good pictures, and Mr. Sutton assures me that "the whole collection will be sold absolutely without reserve."

NOTABLE are several Michels, mostly large and of excellent quality; a powerfully rendered storm on a rock-bound coast by Courbet, and a fleeing stag by the same trenchant hand; peaches and strawberries by Vollon; a sketchy but interesting little Ribot; two studies of women's heads by Delaroche; two canvases of Rousseau—not of the best; one important Van Marcke, with five living cows, and a wooden man milking a wooden cow, with the name of Van Marcke aggressively sprawled in red paint on the picture, so that there should be no mistake about it; Sarah Bernhardt's "Young Woman and Death," apparently a smaller replica of her Salon picture of that title; a small head of Christ, by—Diaz! and a badly drawn Cupid and Venus bearing the name of the same artist; a very blue little moonlight water-scene by Ziem; fishing boats in a storm, by Jules Dupré; and "The End of the Day," a superb painting by Lerolle, which has been etched for Knoedler & Co., who probably own it. This last-named canvas is a peaceful summer evening scene, showing, in profile, life size, two peasants—introduced at the extreme right of the canvas—husband and wife, wearily plodding homeward, with the full moon, which has just risen in majestic beauty above the hills, as a beacon. Truly an exquisite picture.

It is doubtful whether there will be a more attractive portrait at the forthcoming exhibition at the Academy of Design than the exquisitely painted little cabinet picture of a young woman in ball costume, which Mr. Dewing intends to send there. The



model—for, in truth, this swan-necked, distinguished-looking brunette is that and nothing else—is seen in profile, easily seated in a Louis Seize chair, enshrined, as it were, among the generous folds of her yellow tulle-covered satin dress and the golden circumambient atmosphere. In tone, the picture leaves nothing to be desired, and it is legitimately secured by solid painting and not by bituminous glazes. In spite of the unusually high price at which it is marked, the artist, I hear, has found an appreciative buyer; the picture is to go to Boston—to Mrs. Jack Gardner—she who was painted by Mr. Sargent. Mr. Dewing's picture of "The Hours," which won him high praise a year ago, and was bought by Mr. Cheney, the silk manufacturer of Manchester-by-the-Sea, being somewhat too large for any room in the house, has been made the central point of interest in a little addition to the building proper, fitted up cosily with seats and tables as a sort of lounging-place.

THE dispersion at auction of Mr. Albert Spencer's pictures at Chickering Hall, under the direction of Mr. S. P. Avery, was, all things considered, the most remarkable sale of the kind ever held in this country. The sixty-eight pictures were all sold in about two hours, bringing \$284,025, and, expenses deducted, Mr. Spencer received a check for \$268,823.75, a clear \$50,000 more than he counted on. Mr. Somerville, the auctioneer, acquitted himself admirably. He appreciated the fact that the merits of the pictures had been thoroughly discussed beforehand by more competent critics than himself, and he wisely confined himself to receiving bids, without waste of eloquence. The highest price was paid for Troyon's "Drove of Cattle and Sheep," which Mr. Avery bought for Mr. Cornelius Vanderbilt for \$26,000, Governor Ames having ventured to bid as high as \$25,000 for it. Delacroix's "Christ at the Tomb" fell to Mr. A. C. Clark for \$10,600. At the Laurent-Richard sale in 1873 it brought 29,000 francs. Mr. Clark next got Rousseau's "Sunset in a Wood" for \$5,000; then Millet's "Gleaners" for \$10,400, and Delacroix's "Tiger Quenching his Thirst"—which wise selections might establish his reputation as a genuine amateur. But he fell from grace when he bought "The Serpent Charmer" of Gérôme for \$19,500; for who can account for a taste that includes Delacroix and Gérôme! Mr. Cyrus J. Lawrence, a most appreciative collector of Barye's work, paid \$500 for "A Tiger at Play," and went home happy. The other Barye water-color fell to Mr. J. F. Sutton, who is also collecting the works of Barye, but presumably to sell.

MR. ISAAC W. BELL got a bargain in the little figure by Millet, "After Bathing," at \$500; it probably cost three times that sum, and in Paris would bring seven or eight thousand francs. The "Diana Reposing" was not high at \$2500—Mr. Irwin-Davis bid up to \$2400 for it. I am told that it went to a St. Louis collector. Another excellent Millet, "A Shepherdess," went for \$7500 to Mr. Potter Palmer, of Chicago, who made all his purchases with judgment. The finest Rousseau, "An Autumn Evening," was carried off by Mrs. W. B. Ogden for \$6100. It would not have been dear at \$8000, as the market rules. A few years ago, Mr. Spencer bought it in Paris at \$8000, as a dealer, for 45,000 francs. Add the duties to that sum, and you will see that there would be a heavy loss on the picture. It would show a pretty profit, however, compared with its original cost to Mr. Durand Ruel, who, in 1867, bought it of Rousseau, in a lot of seventy pictures and studies, paying for the whole 100,000 francs. Mrs. Ogden may be said to have got another bargain in the "Le Soir" of Breton, at \$20,500. But for its great size (77x46) it would doubtless have brought much more. The Meissoniers the dealers thought went low at \$9200 for "A Standard Bearer" (No. 42), which was bought by Schaus, and "A Musician" (No. 52), at \$8800, bought by Knoedler. They would bring 50,000 francs each in Paris. The Diaz figure subjects sold for about half their cost. Mr. Spencer had paid liberally for them, as he did for his Rousseaus. He bought his two Daubignys cheap and made a handsome profit on them. The fine Decamps fell to Schaus, a decided bargain at \$3500. Corot's "Morning," an inferior picture, was decidedly dear at the \$8400 Mr. Sampson paid for it.

THE following table consists of pictures in the Spencer collection, originally owned by Mr. Durand Ruel. It shows what they cost between the years 1873 and 1878, compared with what they brought at the recent sale:

No.	Artist.	Subject.	1873-78.	1888.
5—Dupré.		"Study of Trees"	750 fcs.	\$ 600
6—Barye.		"A Tiger at Play"	1,000 fcs.	\$ 500
14—Rousseau.		"A Lone Tree"	750 fcs.	\$1,200
16—Troyon.		"The Old Oak"	1,000 fcs.	\$1,900
18—Fromentin.		"Horse Trading in the Desert"	1,000 fcs.	\$2,525
21—Rousseau.		"Plains of Barbizon"	1,000 fcs.	\$1,850
24—Millet.		"Peasant Woman and Child"	2,000 fcs.	\$3,500
28—Rousseau.		"Cottage at Berri"	6,000 fcs.	\$5,200
30—Dupré.		"Sunset in Autumn"	1,200 fcs.	\$3,000
31—Rousseau.		"The Ravines of Apremont"	1,000 fcs.	\$4,300
32—Diaz.		"A Siesta"	1,000 fcs.	\$1,000
33—Delacroix.		"Christ at the Tomb"	10,000 fcs.	\$10,600
40—Millet.		"Diana Reposing"	1,500 fcs.	\$2,500
41—Rousseau.		"Sunset in a Wood"	1,000 fcs.	\$5,000
43—Diaz.		"Above the Clouds"	3,000 fcs.	\$ 950
44—Millet.		"A Shepherdess"	2,000 fcs.	\$7,500
45—Diaz.		"Assumption of the Virgin"	4,000 fcs.	\$2,650
46—Rousseau.		"Gleaners"	1,500 fcs.	\$6,000
54—Millet.		"Sleeping Woman"	2,000 fcs.	\$2,500
56—Troyon.		"A Cloud Burst"	1,000 fcs.	\$3,300
59—Corot.		"A Farm at Coubon"	2,500 fcs.	\$7,000
60—Daubigny.		"Midsummer—Edge of a Pond"	2,000 fcs.	\$8,650
61—Fromentin.		"Arab Falconer"	8,000 fcs.	\$6,500
64—Diaz.		"A Clearing in the Forest of Fontainebleau"	4,000 fcs.	\$4,700
65—Fromentin.		"Women of the Duled-Kayls, Sahara"	7,000 fcs.	\$6,400

THE following table gives, with few omissions, the names of the buyers at the Spencer sale. The only doubtful name is that of the purchaser of the Rousseau, No. 31. Possibly the picture was bought for Governor Ames, of Boston:

No.	Artist.	Size.	Title.	Buyer.	Price.
1—Plassan.		3 x 4	"The Anniversary"	John T. Martin.	\$250
2—Hamon.		14 x 17½	"Love Lingers"	Mrs. W. B. Ogden.	425
3—Barye.		9½ x 5½	"Doe and Fawn"	J. F. Sutton.	300
4—Diaz.		4½ x 7½	"The Pet Dog"	Avery.	500
5—Dupré.		9½ x 7½	"Study of Trees"	"Clark"	600
6—Barye.		11½ x 9	"A Tiger at Play"	Cyrus J. Lawrence.	500
7—Plassan.		7½ x 4½	"On the Seine—near Boissise"	S. Loeb.	525
8—Boldini.		4½ x 5½	"A Coquette"		675
9—Diaz.		6 x 4½ (oval)	"Group of Flowers"	Avery.	325
10—Stevens.		12½ x 18	"The Evening of Election Day"	Albert Hilton.	400
11—Millet.		6½ x 5½	"After Bathing"	Isaac W. Bell.	500
12—Hamon.		15½ x 12	"Love on a Visit"	H. S. Wilson.	1,100
13—Diaz.		13½ x 9	"Landscape under Sunshine"	R. E. Moore.	2,250
14—Rousseau.		8½ x 6½	"A Lone Tree—Autumn"	Frank Hill Smith.	1,200
15—Knaus.		6½ x 9	"Les Amours et les Roses"	Knoedler.	2,100
16—Troyon.		18 x 21	"The Old Oak—Early Autumn"	Naumberg.	1,900
17—Diaz.		12 x 15½	"A Bouquet of Flowers"	Mrs. W. C. Whitney.	900
18—Fromentin.		10 x 8½	"Horse Trading in the Desert"	Schaus.	2,525
19—Dupré.		18 x 22	"Fishing Boat in a Storm"	C. C. Lambert.	1,075
20—Boldini.		4½ x 5½	"Boucher in his Studio"	C. T. Barney.	750
21—Rousseau.		14½ x 10½	"The Plains of Barbizon"	George H. Hill.	1,850
22—Diaz.		7½ x 12½	"Cupid's Lesson"	Knoedler.	900
23—Knaus.		9 x 10½	"Head of a Brunette"		3,000
24—Millet.		15 x 18	"Peasant Woman and Child"	S. T. Warren.	3,500
25—Daubigny.		26 x 14	"A Late Summer Afternoon"	Knoedler.	5,000
26—Diaz.		10½ x 15½	"Page and Hounds"	S. Loeb.	1,300
27—Fromentin.		23 x 15	"A Boar Hunt"		3,800
28—Rousseau.		12 x 9	"A Cottage at Berri"	Schaus.	5,200
29—Diaz.		14 x 10	"After Rain—Sundown"	H. S. Wilson.	1,100
30—Dupré.		15½ x 9½	"Sunset in Autumn"	John T. Martin.	3,000
31—Rousseau.		21 x 11	"The Ravines of Apremont"	H. W. Ladd, Boston.	4,300
32—Diaz.		15½ x 10½	"A Siesta"		1,000
33—Delacroix.		18 x 21	"Christ at the Tomb"	A. C. Clark.	10,600
34—Corot.		28 x 23	"Morning"	E. C. Sampson.	8,400
35—Decamps.		19 x 23½	"Turkish Butcher Shop"	Schaus.	3,500
36—Diaz.		12½ x 9	"Landscape under Shadow"	Knoedler.	1,700
37—Dupré.		21½ x 17½	"Cottage at L'Isle Adam"	H. S. Wilson.	3,050
38—Fromentin.		16 x 12	"The Fire"	Sedlmeyer.	1,050
39—Diaz.		18½ x 23½	"In the Woods"	H. S. Wilson.	5,900
40—Millet.		12½ x 15½	"Diana Reposing"		2,500
41—Rousseau.		12 x 9	"Sunset in a Wood"	A. C. Clark.	5,000
42—Meissonier.		5½ x 9½	"Standard Bearer of the Flemish Civil Guard"	Schaus.	9,200
43—Diaz.		10½ x 17½	"Above the Clouds"	Avery.	950
44—Millet.		9½ x 14	"A Shepherdess"	Potter Palmer.	7,500
45—Diaz.		9½ x 14	"The Assumption of the Virgin"	Potter Palmer.	2,650
46—Rousseau.		15 x 11	"An Autumn Evening"	Mrs. W. B. Ogden.	6,000
47—Millet.		11½ x 14½	"Gleaners"	A. C. Clark.	10,400
48—Diaz.		8½ x 12½	"Venus and Cupid"	C. Oelberman.	2,000
49—Domingo.		5 x 7½	"Card Players"	S. D. Warren.	3,400
50—Knaus.		6½ x 9	"Le Salut des Amours"		1,550
51—Diaz.		12½ x 16	"Scene from the 'Decameron'"	Charles Stewart Smith.	2,825
52—Meissonier.		8 x 10½	"A Musician"	Knoedler.	8,800
53—Delacroix.		15 x 10	"A Tiger Quenching his Thirst"	A. C. Clark.	6,100
54—Millet.		17½ x 11½	"Sleeping Woman"	C. T. Barney.	2,500
55—Diaz.		17 x 11	"Passing Storm"		4,100
56—Troyon.		13½ x 18	"A Cloud Burst"	Knoedler.	3,300
57—Knaus.		14 x 18	"Drove of Swine—Evening Effect"		2,050
58—Rousseau.		17½ x 11	"Sunset"	Potter Palmer.	7,300
59—Corot.		28 x 20	"A Farm at Coubon"	Knoedler.	7,000
60—Daubigny.		32 x 18	"Midsummer—Edge of a Pond"	H. S. Wilson.	8,650
61—Fromentin.		28 x 22½	"Arab Falconer"	D. W. Powers, Rochester.	6,500
62—Isabey.		35 x 25	"A Fête at the Hotel Rambouillet, Paris"	R. E. Moore.	4,600
63—Troyon.		39 x 26	"Drove of Cattle and Sheep"	Cornelius Vanderbilt.	26,000
64—Diaz.		39 x 30	"A Clearing in the Forest of Fontainebleau"	Knoedler.	4,700
65—Fromentin.		28½ x 42½	"Women of the Duled-Kayls, Sahara"	Avery.	6,400
66—Gérôme.		47 x 32	"The Serpent Charmer"	A. C. Clark.	19,500
67—Schreyer.		47 x 33½	"The Advance Guard"		5,000
68—Bréton.		77 x 46	"Le Soir"	Mrs. W. B. Ogden.	20,500

WHY Mr. Spencer sold his pictures remains unexplained. It is not true that he has become a devotee to the "impressionist" cult. Mr. Spencer had a few examples of Monet and Pissarro before the sale and he has them yet. That is all.

THE recent sale of the alleged "second part of the Trivulzio collection" was another of those "made-up" affairs, in the interests of certain dealers, which one has learned intuitively to connect with Leavitt's auction rooms. Books that have been "sold" again and again without changing proprietors, as usual formed a considerable part of the stock. A mock auction unfortunately is something which the law cannot touch; but what should command the attention of the authorities is the regular appearance, on occasions of this kind, of villainous "erotica" which seems to be kept on hand for the purpose of spicing the catalogue. I trust sincerely that next time any of these vile books and prints, so brazenly announced by Messrs. Leavitt, are put into a sale, that Mr. Anthony Comstock will seize them and arrest every one in any way responsible for their appearance. There is no reason why the law should wink at the existence of these printed obscenities simply because they are provided for the depraved tastes of the rich. The true bibliophile, I am sure, would rejoice to know that all publications of this odious class were sunk at the bottom of the ocean.

As an illustration of the unscrupulousness of auctioneers in "stuffing" sales in this way, I may mention that not long ago, when the library of a learned clergyman was offered at auction in this city, his family was horrified to find that a number of erotic books had been catalogued as part of his collection. MONTEZUMA.

## THE GIBSON AND VAN ELTEN PICTURES.

THE water-colors shown by Mr. W. Hamilton Gibson at the American Art Galleries March 13th and following days covered a wide range of subjects. Mr. Gibson has been known mainly as a draughtsman of dainty landscapes and flower pieces for illustration; and in these he has displayed an accurate knowledge of plant and insect forms and a surpassingly delicate style of treatment. His exhibition was, therefore, a surprise, even to those who thought themselves well acquainted with his work; for a large proportion of the water-colors shown were broad studies of effects, evidently done directly from nature, without premeditation or addition. It was easy to distinguish these from his studio pictures, which are generally in a brown key of color and prettily composed, while the sketches referred to are mostly in a cool key, and are very impressionistic in appearance. Spring mists and blossoming apple-trees are what Mr. Gibson excels in painting outside of his previously known specialty of minute flower drawing; but some autumn studies and snow effects also deserve mention, for careful detail as well as generally truthfulness.

Mr. Van Elten's display of oil paintings, made at the same time and place, was less of a surprise, except as to quantity. The amount of work—good, thorough, deliberate work—which he has turned out is enormous. He works, however, in the old method, from sketches and partial studies in his studio, and as none of his preparatory work was shown, he did not offer as much variety of subject or of method as Mr. Gibson. Still, his streams, brooks and meadows, mountains and wood interiors, though all shown under the effects of settled summer weather, were far from appearing monotonous, notwithstanding their great number.

## The Cabinet.

## TALKS WITH EXPERTS.

## III.—MR. HEROMICH SHUGIO ON JAPANESE KNIFE-HANDLES AND SWORD-PINS.

"AFTER sword-guards," said Mr. Shugio, "it is natural to speak of knife-handles and sword-pins, or, as we call them, kodsuka and kogui, as they are commonly found attached to the short swords—wagizashi and tanto—and sometimes, also, to long swords. Though less important than the guards, they are interesting to collectors, because of their artistic designs."

"I presume the best of them were made by the celebrated sword-guard makers?"

"No, that is not the case. Noted knife-handle makers sometimes made sword-guards though."

"Why is that?"

"In the first place, knives encased in the sword scabbard were not generally worn before 1550; while, as you already know, several of the most celebrated sword-guard makers flourished before that time. And, then, the making of a knife-handle, usually of soft metal, does not require the same kind of skill as sword-guard making."

"Why are knife-handles of soft metal?"

"Partly for artistic reasons, partly to save the scabbard from being scratched. Not being intended to ward off a blow, there was no reason to use tough and hard metal."

"They are seldom of iron, then?"

"Very seldom; and usually when they are of iron, the back is of shakudo, or silver, or other soft metal."

"How is it that the blades are not imported?"

"They are not ornamented. Collectors here want only the artistic part—that is, the handle. In Japan we

act rather differently, because the knife-blades were occasionally made by famous sword-makers."

"Do you not think that Japanese taste must finally govern our collectors in Japanese art matters?"

"Perhaps so. Here is a sword complete, with all its mountings. The knife-blade is of good quality and is peculiar in that it has its back fashioned into a saw. A Japanese collector would not think of separating blade from handle or knife from sword in a case like this."

"The blade, I see, is shaped like a sword-blade."

"Yes, only not so curved; and it is bevelled at the edge and point."

"But those sword-pins, they are what some collectors

call bodkins and what others say were used as chopsticks, are they not?"

"Those that are all in one piece, usually the oldest, were used as bodkins, to pin the court cap to the hair, as American ladies fastened their hats last year. They were also used for scratching the head. Later, some time in the last century, that custom died out, or nearly, and then the sword-pins were divided to make chopsticks for use in camp or at a picnic. I am inclined to think, though, that none of the old bodkins were made over for this purpose, but that chopsticks were made in the same shape, only divided. I call both sorts sword-pins, as a general term."

"Some English and French writers maintain that the

act rather differently, because the knife-blades were occasionally made by famous sword-makers."

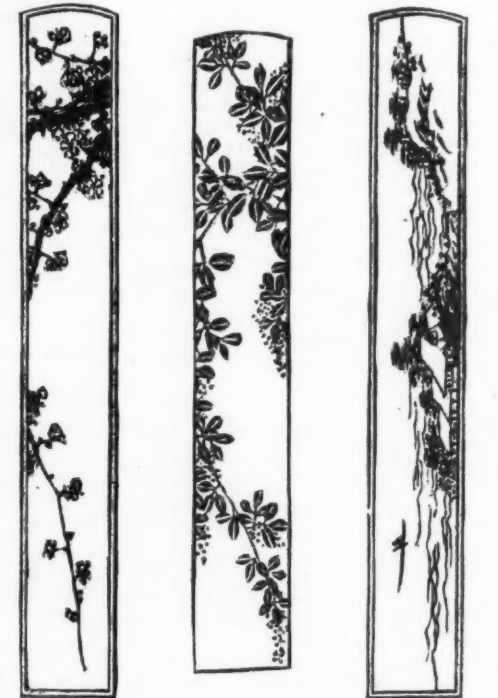
"Do you not think that Japanese taste must finally govern our collectors in Japanese art matters?"

"Perhaps so. Here is a sword complete, with all its mountings. The knife-blade is of good quality and is peculiar in that it has its back fashioned into a saw. A Japanese collector would not think of separating blade from handle or knife from sword in a case like this."

"The blade, I see, is shaped like a sword-blade."

"Yes, only not so curved; and it is bevelled at the edge and point."

"But those sword-pins, they are what some collectors



JAPANESE KNIFE-HANDLES.

principal use of these sword-pins was to mark the head of a slain enemy, just as our Indians used to take the scalp, in order to claim the honor of having killed him."

"Yes, I know the story. And something of the sort may have occurred once or twice; and there may be some legend about it. But it never was customary to do so. I can imagine a man taking up the head of a decapitated enemy and holding it by the sword-pin thrust through the hair; but as for a man's jabbing his own sword-pin into his enemy's head to mark it as his trophy, that may have been done once, perhaps, but it certainly was not the custom."

"The ornament must be confined to the broad upper part of the sword-pin, it would seem."

"Naturally. It would be as much out of place on the shank of a pin as on the blade of a knife. But it is not always enclosed in a cartouche, as on those that you are

looking at. It consists often of a bird or a spray of flowers thrown on without an enclosing line."

"The ornament of both knife-handles and sword-pins must commonly be either oblong or upright. Figures and horses are commonly used in the former case; landscapes in the latter, I observe."

"In a large collection it is likely that you would be able to prove that to be right as to the majority of both sorts of designs. But you would find many examples of the contrary. Here is a group of jolly fat men in copper, arranged diagonally across the handle; and here are a number of horses in their sheds in black shakudo, on silver, disposed lengthwise on it; and here, again, is a group of apes, in gold, on shebuitchi, sitting right in the middle. It is true that all of the illustrations you propose printing with our talk are oblong compositions, but there is a great deal of variety in them."

"As to makers' names?"

"I give you a list of the most noted. But let me call your attention to one or two points concerning names and marks on knife-handles which may easily escape the collector. The name of the maker is often not found on the back of the handle, where one would naturally look for it. It is then to be looked for on the butt that projects from the scabbard. Again, it is not uncommon to find two names—that of the maker and that of the artist who originated the design. And what persons not conversant with Japanese may take to be the mark of either of these is sometimes only a line of poetry or other inscription of the kind."

"Can any historical details be given about the best makers of knife-handles?"

"A great deal more than you could find room for. Goto Yujo was the first to work on them; and influenced by the artistic movement of his time, he followed, as a rule, the designs of the famous painter Kano Motonobu, who was one of his most intimate friends. He was the founder of the Goto family, and is considered as the father of this special branch of Japanese art. He died in 1512. The fourteen signatures which I give you are those of his descendants, each the head of the family and the most noted artist of his time."

祐乘 宗乘 乘乘 光乘 德乘 榮乘 顯乘 即乘 程乘  
Yūjo, 1440-1512. Sōjo, 1483-1564. Jōshin, 1524-1565. Kōjo, 1527-1600. Tokujo, 1531-1632. Yeiō, 1573-1617. Kenjo, 1586-1662. Sakajo, 1606-1668. Teiō, 1603-1673.

SIGNATURES OF JAPANESE KNIFE-HANDLE ARTISTS.

"But were there not other families almost as famous for excellence in the same branch of art?"

"Yes; but they did not produce so many masters as the Goto family. Still, Somin, of the Yok'oya family, is celebrated for the introduction of a particular kind of incised work, in which each line is cut by the knife from one side only. This we call katakiribori. Most of his works are from designs by Yei-icho, a famous painter of the latter part of the seventeenth century."

"Then there was Yasuchika, of the Nara family, whose works show the influence of the principles which he thus lays down in a letter to a friend: 'The artist,' he says, 'must be particular about the design for his work, must be thorough in execution, must always be pure in thought, and he must be satisfied to remain poor all his life.' This artist, Toshihisa and Jioi are known as the trio of the Nara family. Nagatsune of Kioto is also highly rated; and so is Hirata Hikoshiro, the first Japanese worker in cloisonné, which he learned of a Korean; so, too, are Konkan of the Iwamoto family, Kiyotōshi of the Tanaka family, Noriyoki of the Hamana family and Haruaki of the Kawano."

政近 英俊 利利 利利 利利 無珍 宗吉 元吉 友吉  
Masachika, 1670-1724. Hidechika, 1800. Toshihisa, 1690-1724. Toshihisa, 1690-1724. Toshihisa, 1690-1724. Jōi, 1700-1761. Genchin, 1700. Muneyoshi, 1700. Motoyama, 1720. Tomoyoshi, 1800.

SIGNATURES OF JAPANESE KNIFE-HANDLE ARTISTS.

利政 清常 長常 英常 芳常 政常 重常 桂常 一常 信常  
Toshimasa, 1800. Kiyotaki, 1800. Nagatsune, 1720-1786. Toshihisa, 1720-1786. Yoshitsugu, 1800. Managa, 1700. Shigetugu, 1800. Keiyeji, 1720. Ichijo, 1800. Hidekuni, 1800. Nobuyoshi, 1800.

SIGNATURES OF JAPANESE KNIFE-HANDLE ARTISTS.



# THE GALLERY

## THE PHILADELPHIA ACADEMY EXHIBITION.



THE fifty-eighth annual exhibition of the Academy follows the National Portrait Exhibition, and the splendid galleries are now filled with a larger collection of good American pictures than could be brought together, perhaps, at any other contemporaneous exhibition in the country. Over six hundred numbers are included in the catalogue, there being—including 23 architects or firms of architects—339 artists represented, of whom more than a third are women. New York and vicinity furnish 109 of the artists, and 153 reside or have studios in or near Philadelphia. Twenty-nine of the artists send from Europe. These interesting figures are taken from the well-arranged and carefully printed catalogue, which, by the way, is superior in every way to such as are published officially for the use of visitors to the New York annual exhibitions. This year it is not illustrated.

It is not necessary to devote much space to criticising the pictures in detail, for most of the important ones have been noticed already in these columns on their appearance in recent New York exhibitions. The foreign contingent—to take the artists alphabetically—includes Henry Bacon's "Taking on the Pilot"—one of his characteristically graphic transatlantic steamer episodes—and "The End of a Long Day," showing a pretty child, sitting in a convalescent's chair, and languidly welcoming a splendid Newfoundland dog, which apparently has just burst away from its fastening; F. A. Bridgman's "Neighbors (on the Terraces, Algiers)," and an odd study (dated 1870) of a boy on a runaway horse; Maria Brooks's "Down Piccadilly, Returning from Covent Garden Market;" Howard R. Butler's "La Récolte de Varech," with its well-painted gray stretch of sandy shore and loaded wagon; Charles Danforth's "Histoire de Guerre," a young peasant soldier narrating his experience—carefully painted, but too scattered in composition—and "Les Bavardages," hard in drawing and dry in color; Leon Delachaux's "Pâques" (one of seven canvases contributed to the exhibition), a charmingly painted, low-toned picture of a Breton kitchen interior, with a group of kneeling choir boys such as go from house to house at Easter singing for eggs; Herbert Denman's very clever "Midsummer Day Dream," a large canvas showing an auburn-haired, comely lass, in gray, swinging in a hammock, with a sunny, green lawn for a background; Alexander Harrison's breezy "Open Sea" and his field of maize, both known to the reader by previous description; Robert Koehler's "In the Café," a vigorously painted picture of an impertinent young officer, who, lounging at a table, with his back turned toward the window, is staring at a modest-looking girl, seated at another table, putting on her gloves: her male companion—judging from the hat and cane on a vacant chair—has just left her, probably to pay the score; Charles Lasar's "Net Weavers," a very large and unpleasantly colored canvas of fishermen's wives or daughters; C. S. Reinhart's gruesome "Washed Ashore," which won the artist an honorable mention at the Salon last year; Julian Story's equally honored and still less agreeable picture, representing a French mob, and Mlle. de Sombreuil, a heroine of the Revolution, drinking a glass of blood to save her father's life; and E. L. Vail's "On the Thames," with its clever representation of London atmosphere and London shipping.

Amanda Brewster's solidly-painted "Incident au Village" reappears. J. G. Brown sends his "Ready for Action," a mischievous youngster in ambush, armed with a snowball. A. F. Bunner contributes reminiscences of Dutch travel, "A Holland Landscape—Come to Supper" and "Evening in Dordrecht," the latter a picturesque wharf scene, painted in a very low key,

sober grays and browns prevailing, with just a touch of red in the cap of a boatman in the foreground, and a balancing note of duller red, inclining to orange, which makes a relieving streak in the sombre horizon. Thomas B. Craig, a Philadelphian artist of the old school, has six landscapes showing pleasing variations of subject, and in all a genuine feeling for nature. One of these, "A Passing Shower," has quite a Constable-like effect, with the sun bursting through the rolling, overcharged, black clouds, and lighting up a corner of the meadow, with, near by, a red-roofed farm-house and frightened cattle hurrying to a place of shelter. The picturesque views, "The Hudson at Fishkill, Looking North" and "The Hudson River—North Opening of the Highlands," suggest the hope that some of our sterling New York landscape painters may have come nearly to the end of their craze for the barren swamps and moorlands of Long Island, and may once more have eyes for the matchless beauty of the noble Hudson, with its endless easel subjects. Charles Linford, another Philadelphian, contributes good landscape of somewhat more conventional type. From New York one finds "Harvest," by J. Alden Weir; "Early Morning," by Carleton Wiggins; Shurtleff's "Mountain Brook, Adirondacks," in gorgeous autumnal contrast to the sad-hued "Marshes of the Shiwasssee," by C. Harry Eaton, "Break of Day," an excellent study of snow-clad fields, by W. S. Macy, and "Snowbound Pastures," by C. W. Eaton; W. T. Richards's interesting "Harvest Field," in a key unusually high for him; "Cold and Clear," by Bruce Crane, and other landscapes of varying merit by George Inness, Edward Moran, G. H. McCord, Burr H. Nicholls, Cropsey and C. H. Miller. C. D. Weldon, the popular painter of children and Japanese dolls, surprises us with his signature to a landscape called "An Old Orchard," very nice in some of its cool, gray passages, but a little muddy in color as a whole.

We see again Winslow Homer's splendidly painted "Undertow," showing the rescue, by a couple of sturdy seamen, of two half-drowned women. Thomas Hovenden, in "The Favorite Falcon," has a Lesrel-like subject of a lady and a cavalier in silk and velvet attire, which, while evincing much honest and careful work, fails to interest us like his genres of negro life, which one feels that he paints because he likes them. F. D. Millet sends "A Quiet Hour," introducing one of his characteristically pretty young women, carefully painted and all but faultlessly drawn. Frank Moss shows his "Song of the Shirt."

Among notable marines are F. K. M. Rehn's admirable midsummer sea, "Looking Down from the Rocks at Magnolia, Mass.;" W. T. Richards's "Summer Clouds;" De Haas's "Fresh Breeze," and "A Wild Night on the Jersey Coast," by Edward Moran.

Among flowers and still-life studies may be mentioned "Clematis," by Eleanor E. Greatorex; "Flowers by a Window," by George C. Lambdin, and Milne Ramsey's "Study in Pink and Yellow," an elaborately painted study of yellow roses loosely scattered over a ground of carnation silk—which also forms a background—with a light blue vase introduced somewhat riskily for complete harmony of color.

In the department of water-colors, etchings and drawings in black and white, there is much that is interesting, but nothing calling for especial mention; but in the department of architectural drawings, John Lafarge has a notable display of an even two dozen studies, not confined to architectural subjects. They include a "decoration for a page of Browning's 'Men and Women,'" the figure of "Prosperity" in one of the W. H. Vanderbilt staircase windows; a large water-color of one of the "Wise Virgins" for the Parker Memorial Window, in Trinity Church, Boston; a figure for the ceiling in the water-color room of Mr. Cornelius Vanderbilt, and several charming color studies of Japanese temples. Four drawings by John Ruskin, lent by Mr. C. E. Norton, Cambridge, Mass., include a street view in Caen, part of the west porch of St. Mark's, and an old English hall. The artistic value of these is second to their personal interest.

## PARIS ART NOTES.

PARIS is a blessed place for artists in these days of mural decoration. The rebuilding of the Hôtel de Ville, of the Sorbonne, and of town-halls and museums in all the great towns—Rouen, Amiens, Lyons, Marseilles—has produced vast spaces of wall and ceiling, which require to be covered with paintings, and so many are the orders to be given that every artist of any note gets a share. At recent Salons we have had the privilege of beholding Titanic canvases for mural decoration by Puvis de Chavannes, Humbert, Besnard, Lagarde, Flameng, Dauphin, etc. This year the great pictures of the Salon will be decorative panels for the new Sorbonne, and next year we may look forward to an avalanche of decorative painting, destined to figure on the walls of the Hôtel de Ville. The decoration of the grand Salle des Fêtes of the Hôtel de Ville, consisting of five ceilings, has just been distributed among MM. Benjamin Constant, Aimé Morot, Gervex and Gabriel Ferrier. M. Benjamin Constant takes the lion's share in the vast central ceiling, on which he proposes to paint an allegory of "Paris consacrant les renommées," Paris giving her sanction and exalt to the élite of those who have won fame in the world.

M. Benjamin Constant is to be the hero of the Salon this year; for it is generally understood that the grand medal of honor will be awarded to him. His exhibit consists of three panels each measuring 14x24 feet, and destined to adorn the walls of the council room of the new Sorbonne. Taking his inspiration from Paul Veronese, the artist has set his compositions in an architectural frame-work, figuring, as it were, some classic marble portico. Thus each panel has its marble settle and floor and its two pillars, with their capitals and entablature, through and beyond which is seen the background. In the central panel the background shows the old Sorbonne and the statues of its founders, Robert de Sorbonne and Richelieu, while in the foreground, clad in their ceremonial academic robes, and seated on the marble settle, are the present rector, M. Gréard, and the deans of the several faculties, of course portraits from life. The panel representing the Belles Lettres has a background of summer landscape, and in the marble hemicycle are beautiful female figures personifying poetry, eloquence, history, philosophy, and dramatic poetry. The panel of the Sciences personifies mathematics, mechanics, astronomy, etc.

The exhibition of the Cercle de l'Union Artistique, commonly called the Mirlitons, is very poor on the whole; it is a show of poor pictures signed by distinguished names, with here and there a good piece of work, such as Benjamin Constant's "Moonrise at Tangiers" and Bonnat's portrait of the sculptor Falguière. Cabanel's portraits are poor Cabanels. Jules Lefebvre's old peasant woman is barely rubbed on the canvas. Gérôme's portrait of a bearded man walking on a terrace and contemplating an impossible landscape is one of those productions that passes comprehension as it does description. Gérôme's other picture of a Cairo carpet-seller is a good Gérôme, but how antiquated, laborious, and utterly wanting in charm is all this arid and sleek brush work! To my mind Gérôme's pictures are always remarkable not for artistic qualities, but for the moral virtues which they imply in the painter. Meissonier exhibits a charming little portrait, almost a miniature, of his granddaughter, and a single figure, "Pasquale," which has remarkable technical qualities, which are all the more remarkable when we remember that Meissonier has just passed his seventy-third year. The picture presents us a model dressed in red breeches, doublet, frilled shirt, and other odds and ends such as you see at masked balls. This model is seated and pretends to play on a colossal theorbo. The background is bitumen, rubbed in merely as a set-off. The Americans are represented by Bridgman and Jules Stewart. The latter exhibits two portraits of ladies that are very graceful and refined, and the former two Algerian scenes, one of which, "Les Brodeuses," we shall be able to examine at leisure in the forthcoming Salon. THEODORE CHILD.



PIERRE VICTOR GALLAND.

I.



REAT masters, like Raphael and Rubens, have not thought decorative art unworthy of their best efforts and profoundest study, but nowadays, even in France, the artist is still not easily met with who thoroughly understands this branch of his profession. The revival of decoration has not yet led any great

number of painters anywhere to make the studies which are necessary to enable them to carry out a comprehensive scheme in collaboration with architects and sculptors. Those who accept orders for decorative work treat it as they do their ordinary easel pictures, except that they give less care to it. They are invariably influenced by the vulgar error that decoration is purely a matter of stencilling and patterning—house-painters' work, in short—and too low for an artist to stoop to. Accordingly, if asked for a decorative painting, they furnish an easel picture and let the unfortunate architect or owner get on with it as they may. Nor is it altogether prejudice and conceit that lead them to this; the lack of knowledge of and of aptitude for decorative work has had at least as much to do with it. Painters of specialties—portraitists, landscapists, genre painters—have hardly any idea of the varied and precise knowledge which must be acquired before one is fit to undertake the direction of a great work of decoration. One must, of course, be a figure painter to begin with, but one must also have had an architectural training; must be a good painter of still-life, flowers and landscape; must be well up in perspective; thoroughly understand the harmonies of color; must know how to accommodate his designs to shapes and surfaces the most diverse; and must be ready always to give due consideration to the requirements of his collaborators and assistants; must know how to direct the latter, and, on occasion, must submit to be, himself, directed by the former. It is, perhaps, hardly to be wondered at that so many requirements are seldom fulfilled in one and the same person; but when they are, the artist should have his full meed of praise, and should no more be confounded with those who paint their accustomed subject in their accustomed manner when given an order for a special piece of decorative work, than with house-painters and upholsterers.

The subject of this article is one of the few men

of to-day who has an innate love for decorative painting, and who has had and has availed himself of opportunities to make the many special studies without which no one can reach eminence in that art. He was born about 1820, at Geneva, of French parents. His father, who was a watchmaker, was residing there temporarily with his wife, some business matters keeping him for a time in the city of watchmakers. Young Galland learned the trade and something of art from him, for he appears to have been an artist in his way. More than that, when the youth's inclinations pushed him toward a broader career, unlike most men in his circumstances, Galland père, although now retired from business himself, did not object to his son's abandoning it for the sake of study, but, on the contrary, helped him out of his small savings.

At sixteen Galland entered as pupil the atelier of Henri Labrousse, since become eminent as an architect, but at that time comparatively unknown. He never intended to become himself an architect, but he felt a strong desire to paint for large spaces. Labrousse, then considered an innovator, knew much as to the use of decoration which was not understood by architects generally. He is now, with Duc, Duban and Vandoyer, one of the leaders of taste in matters architectural in France. Young Galland, therefore, could hardly have made a better choice. Nevertheless, in about two years he felt that he could spare some time from the study of architecture, and while continuing to work with Labrousse, he

of what he used to call "la grande machine"—that is to say, the force of assistants a decorative artist must know how to manage and control—hired himself out as a painter of figures to the decorators then most in vogue, several of whom were themselves artists of reputation. With Cicéri he decorated the ceiling of the Theatre of Saint Cloud; with Cambon, executed several important works at Nantes; and he also had commissions from Désplechin, Sechan, Rubé and Dieterle.



PART OF A FRIEZE BY GALLAND.

The first considerable work which he was called to undertake on his own account took him for eighteen months to the banks of the Bosphorus. A rich Armenian, a favorite of those in authority, was building a magnificent palace in European style, and sent to Paris for an artist capable of decorating the interior in the most magnificent manner. Galland was recommended for the work, and, having no engagements which bound him, undertook it. He left France in 1851, going directly to Constantinople, and, hardly arrived, without taking time to look at the wonders of Eastern life, he set at

once to work. The palace of his employer had been built under the direction of another pupil of his old master, Labrousse. With this architect, M. Mellick, Galland went over the work in detail, counseling and consulting. In a short time he submitted sketches of his proposed designs to architect and proprietor. They were at once approved. For the "Salon d'honneur" he composed a magnificent ceiling, in which all the great men of history, from Alexander to Napoleon, were grouped. This ceiling, with the complete decorations of ten other rooms and a great quantity of sketches and cartoons, was destroyed while Galland, after his year and a half of incessant work was taking a short vacation in Italy. The Armenian, involved in some political intrigue, was disgraced and banished, and his palace was given up to plunder and afterward torn down. Galland did not go to Constantinople to look after his interests, which he knew would be useless; he returned to Paris, where he found plenty of work awaiting him.



CEILING DECORATION, BY GALLAND, IN THE HOUSE OF M. SÉDILLE.

also became a pupil of Drolling. The professor had many other pupils, among whom may be mentioned Baudry and Jules Breton. Drolling, it is said, was a little surprised to find that his new pupil spent half his time at architectural work. Labrousse, on the contrary, understood his ambition and encouraged it.

After leaving Drolling and painting some portraits, one of which was exhibited in the Salon of 1842, Galland, wishing to become acquainted with the workings

During his short stay in Italy, Galland had studied attentively the works of the great masters of the Renaissance; the "loggie" and the chambers of the Vatican, the vault of the Sistine Chapel, the grand gallery of the Farnese Palace, the ducal palace at Venice, the paintings of Carpaccio, Bellini and Veronese—all had something to teach him. He returned then with still higher ambitions and a clearer sense of the beautiful in decoration than he had when he left.



It would be impossible to give even a list of all the works of importance which Galland has executed or designed. His work has been dispersed to the four quarters of the globe. St. Petersburg, Berlin, London and New York have examples of it as well as Paris. Much of it is in private houses and has never been exhibited. It is impossible, then, for any one to make himself thoroughly acquainted with the products of Galland's genius. But we may mention among his principal works five ceilings and other decorations done for M. Caille, and decorations for MM. Parent, Édouard André, Gueifulken, Sédille, Goldsmith and Mme. de Cassin—an account of whose notable gallery of paintings appeared in *The Art Amateur*, from the pen of Mr. Theodore Child, not long ago. Galland's work is also to be seen in the Rothschild mansion, in Piccadilly, near Hyde Park, in London; the houses of MM. Lasalla, Calderone and the Marquis of Guadalcazar, at Madrid. His decorations for the hotel of Prince Naritschkin, at St. Petersburg, were shown in the salons of the "Union Centrale," in 1876. Four decorative figure panels, representing the Seasons, painted by Galland, for the Fifth Avenue residence of the late Mr. Edward Matthews, were recently shown at the exhibition of the Architectural League, in New York, and subsequently sold at auction, at Ortgies' rooms, with other effects of the Matthews' estate.



FROM A CEILING DECORATION BY GALLAND.

makes one feel younger." While the art of this vigorous painter is scarcely held in the same esteem in the United States that it was a few years ago, he himself is affectionately remembered by many an American artist who then enjoyed the privilege of the master's instruction and advice.

MILLET's famous picture known as "L'Homme à la Houe," of which we give on page 110 a fac-simile of the artist's charcoal sketch, has just been sold in Brussels for 84,000 francs to Herr Van den Eynde. It was at the Salon in 1863, and sold for 1500 francs to M. Blanc; later it formed part of the Collection Defoer, with which it was sold not long since for 56,000 francs. The subject is a characteristically simple one. A peasant, bent with labor, is resting for a moment on the handle of his hoe in a field covered with weeds

and thistles. He is bareheaded, in shirt-sleeves and blue overalls. His blouse and cap are laid aside on the earth to his right. In the distance a woman is burning weeds, and a little farther on is a



FROM A CEILING DECORATION BY GALLAND.

One of the most charming of these decorations is that of the salon of M. Sédille, who is an architect himself as well as a man of taste. We give an illustration of the ceiling. The centre is an oval medallion in which, on a gold ground, is a figure of Victory in white, writing an inscription on a shield. At the sides, the four liberal arts, Painting, Sculpture, Architecture and Music, are personified by children with attributes drawn from nature. Thus Painting has a peacock's feather and a butterfly as symbols of color; Sculpture, a lily, as emblem of form; Architecture, some sea-shells, showing the building processes of nature; and Music is listening to a nightingale. We give engravings of these pretty figures, which will be recognized as having long served for tail-pieces in the pages of our French contemporary, *L'Art*, from which much valuable material for this article has been drawn. These figures are painted in their natural colors on a blue ground. Each is enclosed by a segment of a circle, with vines, also in their natural colors. At the corners, against a dark ground, are placed four vases painted to represent rose-colored marble, and from each of these springs a stem with conventional foliage broken near the oval central medallion by cartouches bearing initials and date.

ROBERT JARVIS.

(To be concluded.)

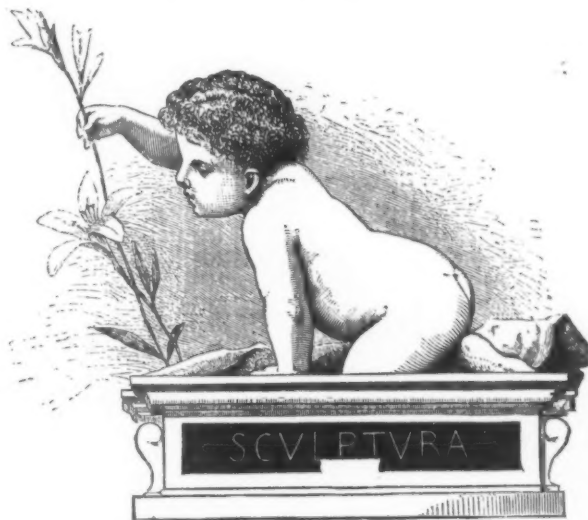
OUR Paris correspondent informs us that the painter Bonnat has once more consented to preside over an atelier of pupils. The new studio is on the Boulevard

ploughman with two white horses attached to his plough. These figures are hardly to be recognized in Millet's sketch. The painting itself has been etched by Bracquemond. Besides the exhibitions and sales above

mentioned, it was in the Millet exhibition of 1887 and the exhibition of One Hundred Chefs-d'œuvre in 1883. It has also belonged to the Crabbe collection of Brussels.

THE Louvre Museum has been enriched with a new room devoted to portraits of celebrated artists of all epochs, painted, as far as possible, by themselves. The idea is taken from the celebrated gallery in the Uffizi at Florence, with this difference, that the French contains not only portraits of painters, but also busts and medallions of sculptors. The formation of this gallery was decided by a ministerial decree of December 24th, 1887, and it was opened to the public on February 14th, 1888, with one hundred and four portraits, two thirds of which are not auto-portraits. But what does that matter, provided the portraits are fine? There are portraits by Mme. Vigée-Lebrun, Mignard, Hyacinthe Rigaud, Drouars, Le Brun, Coypel, Largillière, Philippe de Champaigne, Maratta, Rembrandt, Raphael, Louis David, Eugène Delacroix, Ricard, Courbet, etc.—in short, a score of fine things and a majority of less fine. Now that

this gallery has been established, the grave question arises, When will a painter or a sculptor have a right to paint his own portrait or sculpt his own bust for the Louvre?



FROM A CEILING DECORATION BY GALLAND.

Another question: Why should painters and sculptors alone enjoy this privilege? Why should engravers be denied the joy of handing down their own features to posterity, and architects likewise? Would it not be better and more interesting to form a really national portrait gallery of all who have grown famous in art, science or letters—painters, sculptors, engravers, architects, writers, thinkers, musicians, dramatic authors, comedians, singers, orators? Why reserve the representation of national glory to painters and sculptors who are all celebrated or believe themselves to be celebrated?

REFERRING to the recent dispersion of the pictures of Mr. Albert Spencer, The New York Times says: "There is scarcely any investment safer and more disposable than objects of the fine arts, if the buyer proceeds with half as much discretion as he would in ordinary purchases; that is to say, if he takes advice and does not trust either to his unaided faculties or to sudden fancies which may not stand the strain of time. It is common for dealers to leave paintings and porcelains with generous buyers of their wares for a week at a time, so that the customer can form the acquaintance of the several objects as if these had animate or intelligent existence. Nothing enrages a great collector more than to hear that his favorite art dealer has shown a new painting or porcelain to some other buyer; he wants to see it first, and if possible watch its first unpacking; he is jealous of other collectors, and must be handled with the

greatest care, or he flings out of the shop in a huff and writes a stinging rebuke to the luckless salesman. The enormous importations of French and other European paintings cater to these buyers in their several grades, and they have educated a host of judges of foreign art who have had that training which comes when a man ventures thousands of dollars in an investment. The successful ones like Mr. Spencer have bought hundreds of bad pictures and disposed of them quietly, but the process of weeding a gallery of weak canvases is just the requisite for learning what is best in paintings." This is true not only of picture but of all collecting. It is safe to say that there never was a genuine collector who did not have to pay for his experience.

#### ART IN BOSTON.

THE SARGENT PORTRAIT EXHIBITION—PICTURES AT THE PAINT AND CLAY CLUB—A PRESENT TO THE ART MUSEUM—THE LATE THOMAS ROBINSON.

BOSTON propriety has not yet got over the start Mr. John D. Sargent's exhibition of portraits at the St. Botolph Club gave it; it fairly jumped at the first sight, and on second thoughts did not know whether it ought to feel really shocked or only amused. It is still undecided, I think, whether it was insulted or delighted. Young Mr. Sargent, everyone knows, is a distinguished painter, even in Paris, and has two or three times produced the most talked-of picture in the Paris Salon. But it does not follow that Boston, which prides itself on an art-culture of very different inspiration from that of the contemporary Salon, dating indeed from Athens and Flaxman's Outlines, will think the more of him for that. Again, he is a member of one

of the most distinguished of old Boston families; but he has had the temerity to absent himself totally from his native country from the day he was born up to within two months of this exhibition. The first impression of many a well-bred Boston lady was that she had fallen into the brilliant but doubtful society one becomes familiar with in Paris or Rome, and I should not be surprised if some of our matrons were still inwardly blushing. Not, of course, that there were any nudities or such improprieties in the collection, but the spirit and style of the painter were so audacious, reckless and unconventional! He actually presented people in attitudes and costumes that were never seen in serious, costly portraits before, and the painting was done in an irreverently rapid, off-hand, dashing manner of clever brush-work. Boston believes that there must be more dignity in dress and pose of subject, more painstaking and consecration in the painter and in his work. One real deficiency, it must be admitted, does exist in most of these pictures—a lack of deep, sweet, harmonious tone. Harsh, almost chalky, some of the very cleverest of them looked by

daylight. A little of the able labor and "vital piety" of the old masters of Italy would not hurt these Parisian young masters. But we know we can't have everything, and let us be thankful for art that gives us even a shock, if that shock rouses the public from apathy and administers a fillip to our mediocrity, toiling along in its deepening ruts. Nobody can look at "El Jaleo," Sargent's Spanish dancing-hall scene, without a quickening of the pulse, and, if one have a spark of art-faculty, without a stirring of the impulse to go and do something. Then, that other Salon triumph, the large family portrait, taken in a hallway decorated with huge vases, of four girls in pinafores, only one of whom is not bashfully half hiding from their painter in girlish, unconstrained attitudes, and this attentive and obedient one so consciously resolved to stand just as she was told in a dancing-class "position"—who would dare deny to that picture high qualities of truest art? But it was the portraits of local leaders of society that caused the hubbub. One must admit that the young portraitist took some liberties! A sweet and unpretentious lady appeared as a tall, imperious personage quite different

fluence of Sargent's portraits quickly appears in the smartest piece of work here, the portrait of a young lady by Mr. Tarbell, who made a similar success a year or two ago by imitating (with a clever difference) the pose of the Sargent portrait of that date, that of a young lady holding out a rose in one hand. This time he has caught a characteristic upward turn of the lip of his subject in a way that is decidedly Sargentish, and the drapery is brushed in with just the same sweeping and affectedly careless style and tumbled effects that appear in the gowns of the Sargent portraits. Mr. Grundmann, of the Art Museum school, presents a masterly portrait of a black-and-tan collie. Mr. Clements, the Southern painter, heretofore only seen in water-colors, appears with a brilliant and forceful oil painting, a Louisiana landscape, full of the splendid light and sumptuous verdure of the South. Boit, the water-colorist, has also taken to oil, without departing from his water-color landscape style of quick impressionistic lines and dabs, the values of which, however, prove so true that they fuse into solid reality at the right distance. Enneking and Elwell are well represented by able and

characteristic transcripts of nature's poetic aspects and moods. Walter Dean has some tender and true effects of light upon glassy water in smooth harbors, as well as a breezy and brilliant scene off the Dutch coast, with the Dutch craft so dear to painters. F. H. Tompkins exhibits an English churchyard group, quite in the sweet English vein of simple and genuine sentiment, besides a rather grim and dry portrait. Grim and solid also are the portraits by Mr. Stone, while the veteran portrait-painter, Harvey Young, shows a tender, broad and effective head of a brother-artist. The younger artists, Don and Flagg, present landscapes that indicate the best faculty for see-



"MAN WITH A HOE." BY J. F. MILLET.

FACSIMILE OF THE ARTIST'S CHARCOAL SKETCH FOR THE PAINTING JUST BOUGHT BY HERR VAN DEN EYNDE FOR 84,000 FRANCS. (SEE PAGE 109.)

from the original, but twice as picturesque; another, in a high-colored polka-dotted gown, ensconced in a corner of a sofa, with her French boots showing, her lips wide apart in a gay laugh and a saucy aigrette nodding at the top of her coiffure; another, the most dashing of fashion's local cynosures, who can order the whole symphony orchestra to her house for a private musicale, was presented in a demure though décolleté black dress, with her head enclosed as by an aureole in the Oriental arabesque of a dado, against which she stands, as if in testimony of her devotion to the fashionable Hindoo cult. The mystic smile—if smile it be—upon the quivering lips of this portrait was the prime tour de force of the whole exhibition, and the discussion is still hot as to what that smile signified or what it concealed. As the picture is said to be destined for the Paris Salon, perhaps the clever Parisian critics may unriddle for Boston this Eastern mystery.

The Paint and Clay Club's exhibition has been the other event of the month. It is really a charming and cheering collection, drawing from more of the younger generation than the recent Art Club exhibition. The in-

ing and reproducing the spirit and mood as well as the facts of a landscape. Allen, Caliga, Coolidge, Graves, Halsell, Rogers, are also represented by most creditable and agreeable work; altogether the exhibition affords again the welcome proof that the rising generation will better the instructions of their elders.

The print department of the Art Museum has received from Mr. George W. Wales, the collector of ceramics, the full set of the publications of the Arundel Society of London. Over one hundred of the prints issued by the society during the past twenty years have been arranged in an exhibition by Mr. S. R. Koehler, the learned curator of the Museum prints, so as to permit an intelligent and methodical study of the early Italian schools. These chromo-lithograph reproductions certainly give a better idea of mediæval art than those without color. Similar exhibitions, exemplifying the old art of Germany and the Netherlands, are to follow in due order. The Museum has lately become a subscriber to the Arundel Society. These modest acquisitions will naturally raise a compassionate smile among New Yorkers, accustomed of late to gifts of paintings by the \$100,000 worth to the Metro-



politan Museum. But such is the comparative measure, I fear, of the resources of the two communities. Our chance to pity you comes in when we compare the spirit of the administration, taste and scholarship presiding over your museum with that in ours.

The sudden death of Thomas Robinson, the painter of landscape and cattle, follows immediately upon his reappearance as an exhibitor, after several years of eclipse, in the current Paint and Clay show. Poor "Tom" was a stalwart champion of Hunt and the great French painters from whom Hunt drew inspiration. He was one of Hunt's several Boswells, and fell off discouragingly in achievement and estimation when Hunt's death quenched the light by which his satellites shone. Gradually Robinson became perforce a professional connoisseur of foreign paintings, and finally almost an acknowledged dealer, vibrating between the auctions and shops of Paris and London and the American collectors. He was a keen critic, and had a sympathetic insight for the best in modern art; and though he was as little skilled in fine verbal expression as he was in fine technical execution, in the freemasonry of amateurdom there was no question that he had the root of the matter in him, and his opinions were sought for and listened to in the highest circles. With all his limitations, he did achieve some noble work, "big," as he would say, in conception and effect, if unequal in execution. But these last exhibited things at the Paint and Clay were a revelation of a new birth in accomplishment; his color had always been sincere and touching, and in these examples were added clean drawing and graceful facility as well. The subjects are Hollandish, and they have the tender handling and color of Latouche and Boudin. They have caused many an exclamation of delight and welcome back for their painter. But, as it appears, they were his swansong; he only attained adequate utterance for his true and fine artistic nature at the very end of his career.

GRETA.

#### THE ETCHINGS OF BUHOT.

THE exhibition of the etched work of Felix Buhot at the very attractive new exhibition rooms of Frederick Keppel & Co. has turned out to be even more attractive than we had anticipated, in our preliminary notice of it, last month, and the interest excited has not by any means been confined, as might perhaps have been expected, to artists and amateurs of etchings.

The collection included all of Buhot's plates up to date, with a few unimportant exceptions, and also a considerable number of his drawings, most of them studies or sketches for the etchings. We need not again discuss his standing as an artist, for one may as readily judge of that from a few representative plates as from his entire work. But the present exhibition was needed to show his wonderful versatility and his command over the many processes known to modern etchers. To his brother etchers, this last remains his greatest charm; while to others his vivid imagination, always warmed by some touch of nature, has doubtless proved most interesting. But as no one failed to perceive either the technical or the spiritual merit of the work, it followed that seldom have artists and the public been so completely in accord.

Among the more imaginative works are the small illustrations to Barbey d'Aureville's "L'Ensorcelée." That called "The Vision," in which, while a human heart is roasting on the sorceress's spit, the fire blazes up into countless shapes of little imps and demons which scatter

through the darkness, was particularly admired in its earlier state, before the curious sketches on the margin of the plate had been ground off. The nocturnes (if Mr. Whistler will allow us the use of the word) "Les Noctambules" and "Rond de Nuit;" the impressions of Parisian weather, "Pluie et Parapluie" and "L'Hiver à

thinned with turpentine, in ink of various colors, sometimes in two colors on the one plate, and on all sorts of paper, were to be found; and, whatever the etcher himself may think of them, to others all appear successful. Of the drawings, some of the most remarkable of which were lent by Mr. Theodore Seligman, one of the earliest and most appreciative collectors of Buhot's work, we cannot speak here except to say that a few of them show Buhot to have almost as great power over color as over black and white. Mr. Keppel deserves great credit for making us so fully acquainted with the work of this fascinating artist.

#### MR. SANDHAM'S EXHIBITION.

MR. HENRY SANDHAM has long been known as one of our strongest illustrators, but it is safe to say that few have had any idea of his force as a painter before the opening of an exhibition of some forty of his drawings and oil paintings at Wunderlich's during the past month. The picture which made the greatest impression was the striking portrait of Dr. Duryea. The doctor is shown in the pulpit, the face being brought out in light against the shady side of a pillar, the warm tone of which contrasts agreeably with the black robe and the violet-covered edge of the reading-desk. The expression is earnest; the action natural and dignified. Several other portraits, notably one of a little girl with large brown eyes and a strong head of a woman in pastel, show that Mr. Sandham excels in this difficult walk of art.

Very interesting also are his fishing scenes on the Restigouche, notably No. 13, showing fishermen poling their canoe up the rapids. The rush of the water and the vast perspective of the forest-covered hills in the background are rendered with excellent feeling. The artist's sense of color is displayed most effectively in the water-color, "Victors and Victims," fishermen returning home up a steep flight of steps with rough grass and bushes on either side, with the salmon that they have caught. The painting of the fish, in particular, is wonderfully good. An oil painting of a Canadian habitant bearing a tree trunk which has been washed ashore on a boulder-strewn beach is also very fine in color, though in a lower key. There is a pleasant scheme of grays in "A New England Barn," with a farmer and two horses in front. "The Mouth of the Saguenay" shows a picturesque scene of blue water and brown rocks. "A Mic-mac Canoe," curiously ornamented along the gunwale, again shows strong color sense, as does the "Gathering Seaweed, Shelter Island," and "A Mission Garden, California." Other interesting drawings are "An Attractive Girl"—to a large flock of geese and other poultry—and "An Exciting Moment"—that of landing a salmon—one of the fishermen's attendants being engaged in steadying the canoe, while the other is ready with the landing net. Altogether the exhibition, though small, has put Mr. Sandham in the foremost rank of our painters, whether of landscape or the figure.

In the little town of Concise, on the Lake of Neufchatel, is a flourishing establishment for the production of relics of the lake-dwellers, who, in prehistoric times, lived in huts built on piles over the waters of most of the Swiss lakes. Near Schaffhausen is said to be another factory, where bones are engraved with outline representations of reindeer, bears, foxes and so on, and sold as genuine relics of the cave-dwellers, who really scratched such images on bones many thousand years ago, when the reindeer inhabited the south of Europe.



"ARAB FALCONER" (28 x 42). BY FROMENTIN.

FACSIMILE OF THE ARTIST'S CHARCOAL STUDY FOR THE PAINTING IN THE SPENCER COLLECTION. SOLD FOR \$6500 (SEE PAGE 105).

Paris;" the lugubrious "Convoi Funèbre," and the strange jumble of night scenes in dark alleys, at lonesome street corners and along the quays, all dominated by an owl with a lantern and a swollen head, were hardly less appreciated. The wholesome realism of the artist's studies of pigs and donkeys and cottages and old houses in his native town of Valognes did not pass without ap-

preciation; nor the sympathetic quality of his English subjects, some of which we noticed last month. But the artist only might see that the quick fancy which has crowded every plate with incidents was equally at work in Buhot's clever handling of all sorts of means to gain his multifarious ends. Pure etching; dry-point; aquatint; rosin ground; mezzotint; monotype; impressions in ink



"EVENING" (77 x 46). BY JULES BRETON.

FACSIMILE OF THE ARTIST'S PEN SKETCH OF THE PAINTING IN THE SPENCER COLLECTION. SOLD FOR \$20,500. (SEE PAGE 105.)

# THE ATELIER

PRACTICAL WOOD-CARVING AND DESIGNING.

## IV.—ELEMENTARY CARVING.



**SURFACE CARVING.**—There is nothing to prevent a person of average ability from doing artistic carving, if he will take such progressive steps as are found to lead to success in other technical arts. The simplest kind of carving is surface work. A casket, book-rack, picture-frame, book-covers, or the top and edges of a small parlor-stand, can all be made attractive and beautiful if decorated with appropriate designs in surface work. The best results are obtained when surface work is done on wood that is properly "finished." Black walnut and cherry, the woods recommended for the work spoken of, are said to be finished when the grain is perfectly filled with three or four coats of shellac, with a final rubbing down with pumice-stone and oil, giving a smooth face, with little or no varnish on the surface. Ordinary varnish, the basis of which is resin, will not give a surface that can be carved; it "brackles" and flies into little dusty flakes as the tool touches it, and a clean cut cannot be made unless the surface is prepared as recommended.

The design to be carved must first be drawn on paper. It may be an original study, or a design selected from *The Art Amateur*. It is transferred to the wood in the following way: Place the drawing on the wood which is to be carved, in the exact position the design is required to be; slip a sheet of carbon paper underneath the drawing, taking care that it comes to the full limit of the design; then go over the entire drawing, either with a sharp pencil or, better, with an ivory or agate tracer, which will transfer the design to the wood. Black, red and white carbon paper can be bought of any dealer in art materials. Black is best for unpolished; red or white shows most distinctly on polished wood. As a substitute for carbon paper you can scrape red chalk over the back of the drawing, rubbing it evenly over the surface. White chalk may be used when nothing else can be obtained, but it is not desirable, as it fails to yield a sharp outline from the tracer.

When the outline is transferred, it is advisable, before beginning to carve it, to go over the design with an etching or scratching point, at the same time correcting any errors that may have been made in transferring. This is necessary to prevent the design from being rubbed

out while carving. The design being thus outlined, it is ready to be cut with a parting tool; a short or engraver's tool will be found more convenient than a long tool. A surface design—for the sides or top of a casket, for instance—needs a border. Mark off with a gauge three eighths or half an inch in width. After the design is outlined with the parting tool, the background—that is, every portion within the border not covered with the design—should be stamped. It is a matter of taste whether the stamping be done on the polished surface or whether the surface be first removed, which is best done with

is usually left unoled. If oil is desired, use raw linseed.

A very beautiful effect is produced in surface carving when such leaves or petals as overlap others are slightly scraped with a knife, removing some of the polish and revealing the lighter wood. The hardest scraping should be toward the edge, and should not, as a rule, exceed one fourth or three eighths of an inch in width.

**INCISED CARVING** produces the most striking effect when done on a polished surface. Surface carving may be combined with incised work. If the design, for example, is the wild rose, the

leaves may be in surface work and the flowers incised. Incised carving must first be outlined with a parting tool; then the surface of the wood is removed with a flat gouge, generally to the depth of not much more than one sixteenth of an inch. When leaves or petals overlap each other, the overlapping leaf is left as high as possible, showing a vertical cut at the edge, the underlying leaf being modelled one sixteenth of an inch lower. The modelling of serrated leaves—as, for example, the wild rose or Virginia creeper—is most effective when a parting tool cut indicates the central vein, and a gouge cut runs from the edge of the leaf slanting toward the centre, and, of course, in the direction of the stem or petiole of the leaf. In modelling grasses or narrow leaves, cut the central vein or mid-rib with a parting tool, then run a flat gouge on either side of the central cut, leaving the edge of both sides as high as possible, but somewhat lower on the side toward the centre than at the outer edge of the leaf.

### RELIEF CARVING.

When a design is to be lowered, the carving is done on the wood in the condition it leaves the cabinet-maker's bench. The cabinet-maker should be reminded not to use sand-paper, but the scraper, to make his work smooth. Sand-paper used on wood dulls and spoils the edge of the carver's tools. When the design is transferred to the wood, lower with a narrow chisel or flat gouge, according to the outline of the design. The learner should be cautioned against driving his chisel too deeply into the wood in outlining, especially when thin stems are being cut. Handle the chisel vertically and give a light tap or two; then, slanting

the tool, cut out an angular chip. This is called a relieving cut, as it enables a tool to cut still deeper without wedging and pressing too hard against the leaf or stem, and perhaps breaking it off.



a flat gouge. The latter method makes the greater contrast by throwing the design into brighter relief, but has not, perhaps, quite so satisfactory and artistic a look as when the polished surface is stamped over. Such work



The learner is advised at first to lower not more than three sixteenths of an inch. This will give sufficient depth for good relief effect. The cleaning out is best done with a bent chisel of one eighth and another one fourth inch in width, the ground being cleaned and smoothed with a very flat gouge, which will be found more effective than a chisel, and leave the background sufficiently smooth for stamping. When the design is outlined and the background lowered, begin modelling by first lowering the stems and underlying leaves. When these portions are cut away, the student will more readily see what modelling is necessary to make his leaves and blossoms look natural. They must be varied, but in every case the leaves will be lowest at their tips.

BENN PITMAN.

#### PAINTING IN WATER-COLORS.

##### HEADS.

IN painting a head it must be seen that the drawing is absolutely correct before a brush is put to it. If the student has no idea of modelling with charcoal or crayon there is little hope that he will succeed with color.

In preference to beginning by copying some flat-tinted print reach out for a higher standard and choose your subject from life. Take the simplest head you can command—a young girl's if possible. Having made an accurate drawing, wet the entire surface of the paper. Wait until it is half dry and begin with the prevailing tint of the face. Place upon your palette light red, vermillion, yellow ochre, new blue or cobalt, emerald green, rose madder and a little light cadmium. It will depend somewhat upon the complexion which of the reds you take with the yellow ochre or cadmium. You will be the judge. Experiment upon the palette. Wash the whole surface of the face, ears and neck with the tint preferred, leaving the white of the eye and the eye-ball. Before this tint is quite dry wash in the shadows under the eye-brows, beside the nose, under the nose, under the under lip, under the chin, at the side of the face toward the ear or ears. For the shadows add burnt Sienna and Vandyck brown to the palette, and to these add blue, and, perhaps, the green, taking care to preserve the reflected light on the cheek and under the chin. When quite dry these shadows can be washed lightly with vermillion or light red. The ear, too, can be much deeper in tint than the face. Make the white of the eye gray at both corners, with a dot of vermillion at the inner one. Preserve carefully the high light in the eye-ball, and paint the eye-balls with appropriate colors, but do not leave a hard line of color against the white of the eye. A good way to prevent this is to wet the whole surface of the eye, and lay in while still wet the right color, or, if this is too difficult, after the eye-ball is painted lay a drop of clear water from the brush on either side on the white of the eye and this will soften the edge of color. The same care should be observed with the eye-brows; but little color is required, as they insensibly blend with the shadows beneath the brow. Vermilion and a little Vandyck brown or brown madder will emphasize the nostrils and the centre line of the mouth. Only the high light on the lower lip will bear a touch of vermillion. Round off the lip with brown madder added. Emphasize the shadow underneath. If the paper has dried around the edge of the hair, around the face and around the background, wet again with clear water. Almost all colors of hair will look gray in the high lights, therefore wash those in first. New blue and raw umber will be suitable in almost every case; if not a thin wash of lamp-black. Then in appropriate tints lay in the shadows; the middle tints will easily blend with a half dry brush. Let the strokes of the brush follow the direction of the flowing of the hair. If the paper is moist beyond the hair lay in the background broadly, with a large brush, darker in tint near the hair, lighter as a rule on the shaded side of the head, and darker on the lighter side of the head—whichever is preferred.

It is plain that for good effect the tints of the face should so blend even in the shadows that there will be nothing harsh or striking either in tint or tone. It is a matter of choice whether the shadows are washed in or stippled—that is, worked in with the point of the brush in little dots of color. With large heads this is almost impossible to manage, whereas with very small heads it is hardly possible to work any other way. In strong, minute shadows the perpendicular stroke with the brush is absolutely necessary.

Crimson lake is sometimes used instead of vermillion for the lips, but lake is a treacherous color; carmine modified with brown madder is better.









V. Dangon 88.

STUDY OF PEONIES. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT IN OIL COLORS, SEE PAGE 125.)

For light hair use yellow ochre, Vandyck brown and new blue; for brown hair, Roman ochre, Vandyck brown and blue; the same brown and blue and ivory black or lamp-black for black hair. A great deal depends upon the high lights of the hair; if these are correct in tint the prevailing color is easily managed.

Aim at clearness as well as brilliancy in the complexion; keep the colors clean and separate on the palette like the hues of flowers.

Select for the background a tint harmonious with the hair and the drapery about the neck, and do not make it too dark. The same rule holds here as well as with other branches of water-colors. Delicate tints and transparency are, perhaps, the more difficult, but certainly the more pleasing.

#### X.—FIGURES.

It is presumed that the reader will not attempt to paint figures without having had careful training in drawing from life. So much depends upon correct drawing that the handling of the colors seems almost of secondary importance. Then, too, the water-color student having mastered the combinations of colors used for painting flowers, landscapes, and heads, the necessary manipulation has been already reached, and the eye so trained that very little more need be said. One can hardly too strongly enforce the caution, however, to keep the colors transparent, simple and low in tone. That is to say, do not use the more brilliant colors in draperies or accessories; the flesh tints of the face and hands look brighter and clearer if these are sober. Aim to select harmonious tints for complexion, eyes and hair. Make studies of drapery before attempting a model. You can do this by throwing a plain-colored shawl over a chair, or paint simply the skirt of a person obliged to remain quiet an hour or two at some occupation. It is exceedingly tiresome to sit for a beginner, so it is a good plan to utilize the unconscious pose of a friend. For this purpose almost any one will sit in a good light, and if not obliged to keep absolutely still will submit with very good grace to be shockingly misrepresented on paper. Do not attempt the whole figure at first. In *The Art Amateur* you will find studies of parts of figures by artists of reputation—copy and color these for the sake of the practice.

In addition to the colors used in painting heads add to your palette Indian yellow, Indian red, vermilion, brown madder, cobalt, sepia, lake and indigo. The more transparent these colors are kept the more pleasing will be the effect.

L. STEELE KELLOGG.

#### HINTS ABOUT CHARCOAL DRAWING.

##### II.

THE quality of a charcoal drawing depends, in great measure, on that of the paper used for it. If coarse textures of rock and foliage be all that are required, then large-grained paper will give the most striking results; but for fine textures, like those of flesh, sky, and water, a smoother surface is necessary. Absolutely smooth paper will not do, as it does not catch the charcoal. Still, when a person wants to combine the two extremes, as Mr. Saroni sometimes does, when he opposes smooth flesh textures to very rough draperies, furs, and backgrounds, several modes of proceeding are open to him. The best is to take a rather fine-grained paper and work over the smoother and paler surfaces with small soft chamois stumps and with the finger tips and pith of bread, giving the final modelling by very careful and judicious stippling either with a stiffer paper stump or with the point of the charcoal. The rougher and darker surfaces are done with the charcoal only. It is used full length for flat coarse surfaces, such as those of a rough cast wall or a moss-grown rock. The same texture, modified slightly by stump and point work, will do for heavy draperies of roughish material; and for the most spirited passages, the broad point of a thick stick of soft charcoal is used in vigorous cross-hatching, quite unlike any natural texture, yet suggestive. Long practice and careful observation will show one how to combine these processes in a great variety of ways, so as to make quite a close approach to nature; but it should be needless to repeat that a thorough grounding in form is requisite to success.

There are one or two little "tricks" which artists of repute do not disdain to make use of for the purpose of increasing the range of textures open to them. One which is especially useful in landscape, and to which there can be no objection, is (when using a rather coarse-grained

paper for the sake of the broad foliage effects to which it lends itself) to burnish down the parts reserved for sky and water before working on them. To do this well requires a good deal of practice and a strong determination not to do too much of it; but, properly done, it is a great aid in obtaining fulness and variety. It gives atmosphere to the distance and relief to the foreground. The other plan is the reverse one of using fine-grained paper, and to roughen it, where necessary, by sand-paper or by a wash of Chinese white. The sand-papered surface gives an ugly, mechanical "gritty" look to the tints laid on it. The whitened surface is better, as its inequalities are more irregular, but it is apt, do what one will, to show as a patch on the drawing, and an artist is always willing to sacrifice effect for harmony.

For anything more than a sketch or a very restricted study, white paper should be used. The brilliancy and transparency of charcoal depend on the specks of white paper showing through the black or gray of the charcoal, and, of course, a tint, no matter how light, lessens this effect. Tints are yet very useful, as already pointed out, in studies and sketches wherein the outline and the masses of shade are alone to be represented. The tint then takes the place of the lights and half tones. The practice of indicating the lights with Chinese white,

drawing, and a piece of stiff cardboard to place upon that, the drawing, frame and board to be then strapped together. By this means the face of the drawing will be preserved from rubbing against anything on the way home, and the moderate application of fixative will prevent the charcoal falling off of itself.

(To be continued.)

## China Painting.

### THE VIRGINIA-CREEPER VASE.

THE design for the vase illustrated herewith is given full working size in one of the supplement sheets. For the berries add a little purple No. 2 to dark blue. For the leaves use orange red, red brown and black, adding the black to the red for shading. If desired, a more bronze tone may be given to the leaves around the base by adding brown green. Use red brown for the leaf stalks, berry stems and small branches, adding dark brown for large branches. The vase form (furnished by Cooley, Boston, Mass.) is of cream white, thirteen and one half inches high. In the ivory white ware, the Pompeian Vase fifteen inches and the Ceylon Vase twelve inches high are of the same general shape. Use unburnished gold for the base and top, allowing it to chip irregularly from the upper edge. For the background leave the white of the china or use light yellow tint.

#### MINERAL COLOR COMBINATIONS.

So much stress has been laid upon the difficulties of firing the combined mineral colors, that many persons are debarred from attempting china-painting on account of the risk. To tell the truth there are but few colors that will not readily mix with others. As previously stated there are certain specific rules to be observed in painting on china; if these are followed, and the firer understands his business, there is very little cause to fear that the colors will not come out right. If properly prepared by the manufacturer, the colors will fuse together at the same temperature, and will all appear equally bright and glossy.

The heat for all colors is generally regulated by that applied to rose color, as that alters in tone when under or over fired. It is therefore called the *test color*. Many amateurs have "gone frantic" over their wild roses or apple-blossoms completely spoiled. Instead of the delicate rosy tint they expected, they see a dull, faint brown, or more often a laky purple. This may indicate that the china has had either too little or too much fire. But more often the fault is in the management of the color. Carmine No. 1 (Lacroix) and English pink, and carmine (Hancock) require more oil than most colors in the rubbing up on the palette, and should be laid on *very thin*. Those two words tell the whole secret.

It has been thought that carmines, being made from gold, will not mix with other colors. They will not, it is true, combine with all, but they will mix readily with the browns, and with black or the blue greens. The two latter are useful in shading roses, although in many famous factories the carmine has been used alone for shading roses. Nothing can equal the beauty of this tint when correctly managed. A delicate rose ground is one of the daintiest colors on china.

The blues are all susceptible of combination with other colors. But the china-painter, having painted in oil or water-colors, must not expect to obtain agreeable greens by the mixture of any of the blues with the yellows, as these combinations only produce neutral tints. If a green is desired, take a manufactured green, and modify it to please you.

The greens are many and very beautiful. They will all mix with the browns, orange or yellows; the blue greens with carmine. There will be no occasion to mix them with red or purple. The deep blue greens in the Lacroix and Hancock colors are identical. I place this first and foremost because it is so beautiful and so useful. It is of a pale turquoise tint, and in its thinnest wash very bright; therefore it makes a good grounding color, and does not alter much in firing. With the addition of gray it is serviceable for the backs of leaves, or for leaves, stems and grasses in the background. A little yellow added answers for delicate leaves or buds; and mixed with brown green or black green, it is good for shading. This color is much used on French china, and is freely employed for filling in spaces in Japanese or Chinese style.



VASE WITH VIRGINIA-CREEPER DECORATION.  
(FOR FULL-SIZE WORKING DESIGN, SEE SUPPLEMENT PAGES.)

unless for special purposes, should be discouraged. It is destructive to the sense of harmony. Very beautiful and very useful work may be done without indicating the high lights, and we are almost prepared to say that a moderately toned papier vergé is in general the best paper that a student can use; but for more complete study a rather close-grained white paper is preferable, allowing (as it does) the student to obtain a complete range of half tones by the means indicated above, and also of the taking out of lights with the clean stump, rubber, or bread pith.

It may be as well to mention, for the benefit of country readers, that the fixative used for fixing the charcoal to the paper can be made by themselves of gum-lac dissolved in spirits of wine. A weak solution will do. The color should not be darker than that of pale sherry. It is nearly impossible to fix charcoal thoroughly, so that none of it will rub off, without losing transparency and effect. It is even preferable, when possible, to put the drawing at once under glass when finished, rather than use any fixative at all. In landscape work from nature it is necessary to use some fixative on account of the liability to injury in carrying the work home. It is well, in such case, to let the work dry and then retouch it vigorously where it has become most opaque, which will be in the deepest shadows. This is quite possible, as the fixative gives a new "tooth" to the paper. A rough wooden frame should be brought along to lay over the



Rose-leaf green (Hancock) is particularly useful in painting leaves, whether rose-leaves or not. With two coats it has more body than the Lacroix greens, and is not as blue. It can be mixed with sky blue for a neutral green, with browns for brown greens, and with carmines and purples for autumnal shades, and with yellows and orange.

Grass green (Lacroix) is particularly pleasing, because it is the only green of a warm yellow hue. It will mix with any color but carmine, but is most agreeable by itself.

Light and dark violets of gold are good purples by themselves, but will bear modifying by washing over with carmine or ultramarine. To insure a deep shade for pansies or fleur-de-lis, there should be a second painting and firing. The violets of gold will mix with black, brown, yellow, or orange.

Orange combined with rose is an invaluable flesh-color. Used alone it is a good grounding color also, its thinnest wash being very bright. It mixes well with

mixed with carmine for shading roses; it will also mix with blue, black or brown.

Mixing yellow (Lacroix) should not be mixed with red, yellow, or red browns; but it is a pleasing color by itself or with greens. Silver and jonquil yellow (Lacroix) can be mixed in small quantities with all the other colors. Both are invaluable for grounding.

Yellow ochre (Lacroix) is also capable of being mixed with appropriate colors; a thin wash of this makes a good ground, very similar to yellow brown.

All the browns can be mixed to advantage with colors appropriate in either manufacture.

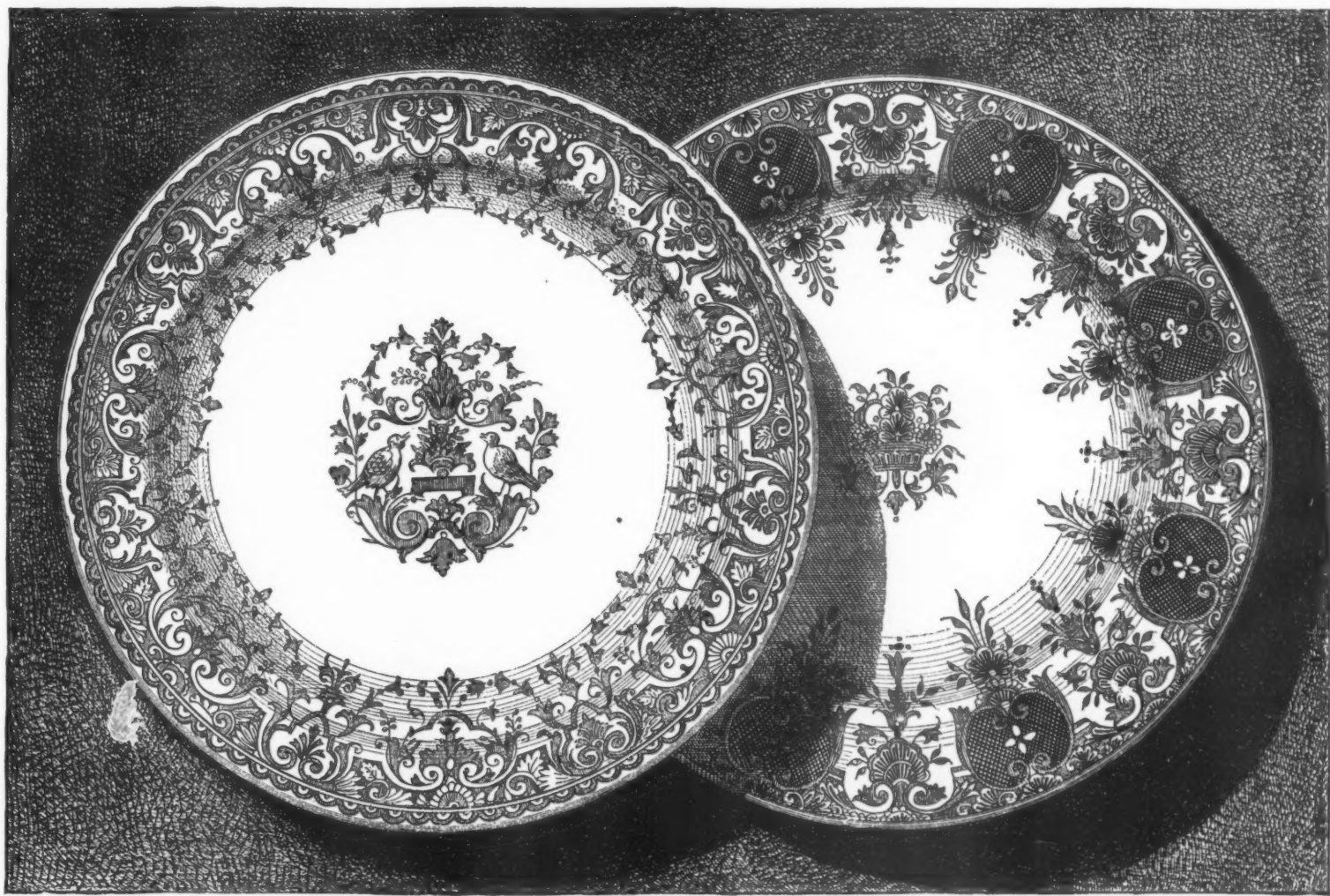
I have had no difficulty in mixing the Lacroix colors, which are generally moist, with the Hancock colors, which are dry. If the powder is properly ground, properly mixed first with fat oil, and thinned with lavender oil, and then mixed in proper proportions with the moist colors, which are already manipulated, there is no reason why they should not fire well.

The advantage of the dry colors is that they will keep

delicately for the shadows on the petals of the roses and buds, and over those nearest the centres of the full-blown roses wash on a pale tint of jonquil yellow. Use the color freely for two or three touches of color at the centre. For the calyxes mix grass green and mixing yellow, shading with brown green, and this same coloring for the stems. Add a very little deep blue to green and yellow for the leaves, shading with brown green and a little deep blue mixed, and for gray lights on the leaves, mix deep purple and grass green. Use delicate touches of iron violet for the thorns, and outline the work with brown green.

#### THE FISH-PLATE SERIES.

In the supplement pages of the present issue will be found the fifth plate design of the fish service, by S. J. Knight. In painting the design, use for the broad flat weed carmine No. 1, shading it with the same color and brown 108. Grass green shaded with brown green should be used for the grass-like weed; for the fishes'



OLD ROUEN FAÏENCE PLATES WITH MONOCHROME DECORATION IN BLUE AND WHITE.

greens and browns. Orange grows darker in the fire when used alone.

Red, properly ground, is a good color for amateurs to begin with. Its very brightness lends a charm to the eye. This color, with the addition of a little white enamel, has been extensively used for flesh tints. Some use ivory yellow with it instead of the enamel, and others silver yellow (Lacroix). But the ivory yellow (Lacroix) is treacherous—an unequal firing turns it dark. Any yellow should be mixed with caution with this color, as it is very apt to be destroyed in the firing. Capucine red (Lacroix), particularly, is difficult to manage by itself. It requires the addition of one third more flux than it is prepared with, and also more oil used in the manipulation. Deep red brown (Lacroix) is really a charming red, easily worked combined, and used alone is almost as bright as capucine.

Scarlet should never be fired more than once, and never combined or modified with other colors.

Turquoise (Lacroix and Hancock) is charming for grounds, used thickly. Turquoise blue and green are not noticeably different after firing. The color can be

for any length of time, and are more cleanly. It is not generally known that china when painted should be fired as soon as possible. The colors will be the brighter and purer for it; especially will this be true of the pinks and purples.

If the amateur, from any cause, is still uncertain about the colors to be used, the best criterion is the making of a test tile or plate, with any and all combinations to be produced, properly marked and a memorandum preserved. When I began to paint upon china I boasted of fifty-two colors for my palette. This is all folly; a dozen well-chosen colors are enough for all but very elaborate work.

L. S. K.

#### THE LAMARCK ROSE PLATE.

If delicacy of treatment is to be carried out in decorating the rose plate set, this design can be placed directly on the white of the china. A pale green or gray background can be used effectively. Moss green, J, will be good, or a gray made by mixing brown, green and black. This same gray can be used very

finely, "yellow for mixing;" for the markings, brown; for the bodies, gray, and the back blue gray. Tint the border of the plate gray, and put in the water lines in the same color.

YOU can watch the progress of the firing of your china and ascertain the degree of heat by taking out a little piece of fire-clay, arranged for the purpose in the furnace. But great care must be taken not to let air or dust get in, as this might spoil the pieces of ware. It is better to use smoked glasses if you are not accustomed to this work, as the glare hurts the eyes. The furnace is usually kept up from four to seven hours—seven hours for the hard colors, such as green and ruby, and also for gold when it is to be firmly fastened on.

Pay attention to the manner in which your pieces are placed in the kiln for firing. Generally, plates are placed upside down. If they are stood up on one edge, there is danger of having the edges crack or scale if the heat should be a little too great, or if the edges of the dish are a little thin. If the plate is put right side up, there is danger of dirt settling and making spots.



## Art Notes and Hints.

To sketch in clay is a very fascinating form of embodying one's artistic ideas, and is not perhaps sufficiently appreciated by those studying modelling in our art schools. When a student has mastered the rudiments and is fairly successful in copying from the antique, he should try his hand at sketching by way of home practice. A branch of fruit or a bold spray of flowers in relief is a good subject for sketching from nature. Such studies cleverly executed, especially in terra-cotta, should find a ready sale. There is no necessity for high finish, but truthfulness to nature is essential.

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THE ambitious student should not stop here, but should try his hand at figure sketching. Let him carefully think out an idea for a little group; for instance, a child feeding a kitten from a saucer of milk, or any such trifle. When he sees the group in his mind's eye, and not before, let him try to embody it in clay. He will be more likely to succeed if he keeps the sketches quite small at first.

\* \* \*

CONSTANT work only from the antique tends to cramp the ideas and stifle originality of thought and feeling. Working continually in a groove is bad in any branch of art. Besides expanding one's artistic ideas, sketching trifles in clay will be sure in time to lead to more important work, and the student will assuredly find that the taste for it grows as he becomes more skilful.

\* \* \*

### LANDSCAPE PALETTE:

Zinc white, Ultramarine, Orient yellow, Viridian,  
Raw Sienna, Raw umber, Burnt Sienna, Blue black,  
Deep cadmium, Yellow ochre.

\* \* \*

A DARK green for foliage may be made with viridian and burnt Sienna, which may be lightened with yellow ochre. A very brilliant green may be composed of viridian, Orient yellow and white, and one inclining more to russet tones may be made from viridian, cadmium yellow and white. Good greens may also be made with viridian and raw Sienna. Blue greens may be composed of viridian and white, or viridian, white and ultramarine. Gray greens may be made by the addition of black to any of the greens already given, or with viridian, burnt Sienna and white.

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### MARINE PALETTE:

Zinc white, Ultramarine, Yellow ochre,  
Viridian, Aureolin, Brown madder,  
Burnt Sienna, Blue black.

\* \* \*

FEW students realize how much perspective there is in the human form. Take the head, for instance. When drawing a full face you are inclined to look on it generally as a flat plane on which appear certain indentations and excrescences. It is nothing of the kind; the head and face together are round, a fact which should never be lost sight of; for in drawing a face this roundness affects every line, and causes it to curve more or less.

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THE student is too apt to run in a groove in the matter of backgrounds. If he be so fortunate as to have a studio of his own, he is likely, in order to save trouble, to arrange a background and use it time after time. This undesirable habit is fostered by the practice almost unavoidably followed in art schools.

\* \* \*

A SIMPLE, inexpensive method for easily varying one's backgrounds is as follows: Have a small raised platform made on which to pose your models; let it be on castors, so that it can be moved at pleasure according to the light required to be thrown on the subject. At the back of the platform fix two upright poles, one at each corner, with a cross-piece of wood

at the top. This forms a framework over which can be arranged drapery of any kind, either tightly stretched across the frame or hanging in folds, according to the requirements of the case. I have seen this contrivance in use, and it answered admirably.

ARTIST.

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

### EXPERIMENTS WITH THE FLASH LIGHT.

DR. PIFFARD's valuable discovery or invention, whichever it be, is occupying the attention of the fraternity to the exclusion of almost everything else. It has come to stay. Amateurs and professionals are alike interested. The "at home" photographs are almost a "craze," and outside of the domestic circle many interesting results on a large scale have been obtained. Of one of these I can write from experience. On the occasion of the last exhibition drill of the Twelfth Regiment of the N. G., I was invited to photograph the whole regiment, band and audience, in the new Armory. A number of negatives were taken, varying in size from 4x5 to 14x17 inches. The results were all that could have been desired. And now as to how it was done. As is known, the usual quantity of magnesium burned for an ordinary parlor group is from 15 to 30 grains, and the distance is from ten to fifteen feet from the light to the group or subject. In this case there was a room two hundred feet square, a line of soldiers fully one hundred and fifty feet long, several files deep, and there were in the gallery hundreds of spectators, who were more than two hundred feet from the light. The colonel, thinking it a matter of no special importance, at the moment the pictures were to be made formed his columns fully fifty feet back of the centre line of the hall where he had agreed to form them, and upon which line the battery of five cameras was focussed, in a corner of the room in a tower. I felt that if the light was all from one point there would be a great variation in the illumination, owing to the great length of the line. Light loses its power inversely as the square of the distance. As part of the line I expected would be within fifty or sixty feet of the source of light, the end would necessarily be twice or three times that distance. So I concluded to separate the lights, extending the line of lights some 40 or 50 feet on the side of the room, and, instead of firing the entire amount of magnesium in one charge, I divided it into eight. I prepared eight large disks each about four feet in diameter, at the bottom of which were shallow pans into which I placed the cotton and magnesium, one ounce of each for each disk. This is a greater preparation of cotton than has been in use; but I concluded that such a quantity would insure complete combustion of the magnesium. I now experienced a dilemma, for upon experiment I found that an ordinary battery would not ignite the cotton. I called to my aid Mr. Smith, the electrician, and he furnished me with an ingenious apparatus for igniting the cotton. He arranged upon the back of the disks little alcohol lamps which were hinged and held in place by means of a catch, which, upon closing the circuit, was released and would let all of the lamps fall together against a little tuft of the gun-cotton which protruded back through a hole in each screen. When all was ready, the cameras having been focussed early in the evening and uncovered, a mere touch of a button closed the current and released the eight lamps, which fell against the gun-cotton, and all went off together, certainly not more than a fraction of a second apart. The light from this enormous amount of magnesium and gun-cotton, 16 ounces in all, was like a vivid flash of lightning, and so intense that all of the smaller plates were overtimed! I used the Stanley plates. The 14x17 was lighted just right. I see nothing to be desired in the result that was obtained. If the regiment had been out on parade in daylight we could not have done any better. I have since tried another experiment. I placed behind the disk and opposite to a little hole in the tin an ordinary candle. Between the flame and the cotton for safety I pasted a piece of silk paper; this prevented any draft carrying the flames through the aperture. Attached to the candle-holder was a finely drawn glass tube made in the form of a blow pipe; running from the tube was a small India-rubber hose upon the end of which was a bulb. Now when I wish to explode my cotton and magnesium I simply give the

bulb a little pressure, which acts upon the blow pipe instantaneously, and sends the flame through the paper to the gun-cotton and gives the light with almost the speed of electricity and, of course, saves the transportation of batteries and similar apparatus. This tube is very inexpensive, and can be made of any length. In an experiment now at hand for photographing a large audience and for diffusing the light, I have had made tubes with various branches or "Y's" all running from one big bulb to the series of reflectors; so the pressure on the bulb will ignite a number of charges simultaneously. I think that the very slight difference, which is only the fraction of a second, of ignition is rather favorable than otherwise, as there is a prolongation of the illumination through the fractional part of a second.

After this experience I think it will be no difficult matter to replace the expensive electric lights that have been used recently for photographing stage tableaux, groups, etc., at some of our leading theatres. With an audience seated in amphitheatre form, as is usual, I see no reason why an entire audience should not be recorded on the plate. Before this is in type I shall have made the experiment on an audience of about two thousand people at the Cooper Institute.

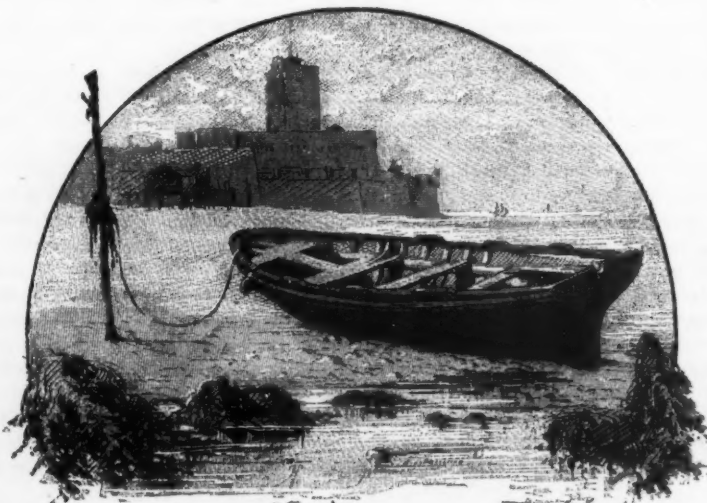
FLASH LIGHT NOTES.—The Blitz-Pulver Light is a recent variation of the magnesium light. The compound is a secret, but it is claimed that none of the explosive ingredients are present. Cotton is not used, but the powder is simply ignited by a flame or torch. The light is very white and remarkably quick, but the odor of the smoke is unpleasant, indicating, I think, the presence of arsenical elements. The suggestion of Dr. Piffard to use a pistol for firing the magnesium light for instantaneous photography at home has been put into practical shape, and the article is now on sale at the trade establishments. Some recent tests in the matter of expense of burning magnesium proves that with the proper mechanical arrangements it will be much more economical than the use of electric light. The plant for the latter is very expensive, running into the thousands of dollars, and the expense of either gas or steam-engine is constant, while by the use of magnesium the plant is hardly to be considered, and the expenditure ends with the immediate use.

NIGHT LANDSCAPE PHOTOGRAPHY FOR WAR PURPOSES.—Captain Von Sothen, of the U. S. engineers, declares that the chlorate of potassium can be used with but little danger in combination with magnesium. Magnesium alone burns too slowly for actually instantaneous effects; an oxidizer is absolutely necessary for its rapid and complete combustion, and this mission chlorate of potassium fills to perfection. If used in conjunction with some other oxidizer, as manganic oxide or potassium permanganate, the amount of chlorate necessary is but small—15 per cent or three grains to a flash being quite sufficient; it should not be mixed with the magnesium until everything is ready for making an exposure. The captain says that landscape photography, in a limited sense, may be practised by means of the magnesium light, at least to the extent of securing, by its aid, extremely valuable information as to the movements and plans of an enemy. Preliminary trials with rockets carrying a quantity of the luminous mixture have been sufficiently encouraging to justify him in the belief that magnesium will play an important part in the warfare of the future for photographing, under cover of the night, an enemy's works, or determining the position of hostile forces.

KERAUNOGRAPHY is the name of that branch of the photographic art or photographic principle which impresses pictures upon the human flesh by lightning. Instances have been frequently noted where the imprints of flowers, of figures and various images and pictures have been imprinted upon the human body by a flash of lightning. The writers upon this subject have carefully estimated the velocity of the force, which they state as 240,000 miles a second. Therefore, if this force ever comes to be used as a merciful means of executing criminals, it will traverse the length of a six-foot man in one four hundred thousandth part of a second!

WEIGHT AND MEASURE EQUIVALENTS.—It has been the custom among most of the foreign writers upon photography to give weights and measures according to the metric system. To enable the reader to apply this system to the table so long in use in our own country, the following equivalents, prepared by Mr. James H. Stebbins, Jr., are given: *Weight Equivalents*—To convert grains into grams, multiply by 0.065; to convert grams into grains, multiply by 15.5; to convert drams into grams, multiply by 3.9; to convert ounces avoirdupois into grams, multiply by 28.4; to convert pounds avoirdupois into grams, multiply by 453.6. *Measure Equivalents*—To convert cubic centimetres into grains, multiply by 15.5; to convert cubic centimetres into drams, multiply by 0.26; to convert cubic centimetres into ounces avoirdupois, multiply by 0.036; to convert pints into cubic centimetres, multiply by 473; to convert litres into ounces avoirdupois, multiply by 35.3; to convert gallons into litres, multiply by 3.8.

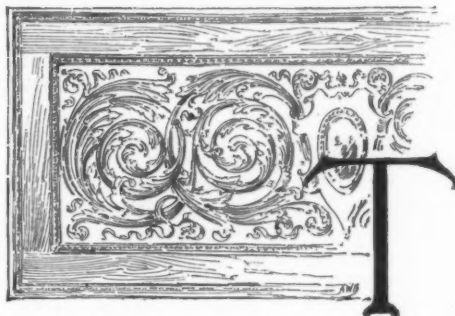
THE CELLERIER COMPANY'S Process, which was largely advertised in England as "Photography in Natural Colors," turns out to be merely a modification of the well-known "Crystoleum Process." The modus operandi is given by The Artist as follows: A carbon transparency is developed upon a waxed glass plate, and on a sheet of paper a sketch of the subject is made in colors. The two images are united, and thus give the effect of a colored photograph. When the substance with which the two parts are united is dry, the picture, being now finished, is stripped from the glass. The majority of pictures produced by this method have rather a flat look.





# THE HOUSE

HINTS FOR HOME DECORATION AND FURNISHING.



II.  
HERE is much to be said in praise of the dado or wainscot for the hall, and it had best be composed of some material that will not be injured by a flurry of snow or rain which may be blown in by an intrusive gust of wind, and that will defy the ravages of the careless expressman, for the angles of a trunk play sad havoc with unprotected plaster. Wood is, of course, the best material for the pur-

pose, and while I like above all things a high, panelled wainscot of oak or ash, it is, for a moderate-sized country house, much too expensive, and would be "out of scale" with the matters I am discussing here.

I have employed many cheaper expedients, and found them, as a rule, both decorative and serviceable, such as "staving;" that is, narrow tongued and grooved strips of pine or some harder wood, set carefully against the plastered wall and capped with a good moulding for a chair-rail. If the vertical lines are an objection the staving may be set at an angle of 45°, and divided by flat mouldings so arranged that they separate the staving into panels of diagonal lines of alternate direction.

A pleasing variety is obtained by using strips of different widths, say 2½ inches and 6 inches. The surface of the 6-inch strips had best be reeded, unless the wood employed has a well-marked grain. Should the height still be too apparent, the cap moulding may be used a second time a trifle lower down, thus securing a double horizontal line. If this is done, it will be necessary to study the panelling in relation to the reduced height of the staving, for the space between the two mouldings at the top should be a plain or reeded board 6 or 8 inches wide.

A pretty wainscot for a hall is composed of shingles. At first thought this may seem crude and rough; and indeed I think it entirely out of place in any room, save a country house hall or smoking-room. But if the shingles are of small and uniform size, carefully cut and neatly laid and stained, they give a charming effect. They may be scalloped, rounded, or cut in various shapes, and may be run to the floor or stop on a base, but they must be finished on top with a cap moulding.

Both India and China matting I have found excellent substitutes for wood in wainscot; and although this is by no means an original conception, I believe that the opportunities offered by the use of the material have not been fully appreciated.

A plain surface of matting, perhaps, is what you want, and you wish to use it so as to avoid trouble and expense. You will save neither the trouble nor the expense; for matting is subject to atmospheric changes, and if put upon the wall and held only at top and bottom it will sag. But this can be avoided by cutting up the spaces into panels or simply crossing the matting at intervals by a 6-inch reeded strip of wood; and once we begin upon this subdivision of spaces the possible combinations are infinite. The panels may be long and narrow, square, vertical, horizontal, large or small, and, in short, any combination of squares and rectangles that skill can control is applicable to this surface.

Instead of the wooden strips used to cover the nail-heads which hold the matting in place, I have often made a virtue of necessity and used the nails themselves, and with these new elements one can form patterns that are not only simple but may be highly complicated; for circles, oblongs, running ornament, floral work, and almost any outline design are possible, depending always upon the limitations of the surface to be covered.

All that applies to matting as dades applies to matting used for friezes, and many pretty devices have been worked out with nails upon a surface of matting used for that purpose. I

found ornamental nail-heads of an attractive design in several sizes, and on one frieze where the pattern was a rather formal garland I used six different sizes of nails, varying from half an

inch to one and one half inches in diameter. If the surface to be covered is comparatively small, a Persian effect can be obtained by the use of brass, copper and iron nails with a strongly marked Persian design. This is an unusually interesting decoration for the panels of a small cabinet or for the panels of the hall doors. But the placing of so many nails requires an unlimited display of patience.

To return to the matting. Remember it can be obtained

in many colors, dark green, red, brown and yellow, besides many patterns in two or more colors. Some of these patterns at once suggest the use of nails, and copper or brass-headed nails placed at regular intervals in the pattern produce an effective and serviceable dado.

Some of the split bamboo made by the Japanese for window-shades is also used for this purpose; but the objection to such a dado in a much-used room is that it is too readily torn from the wall because of the many openings between the strips.

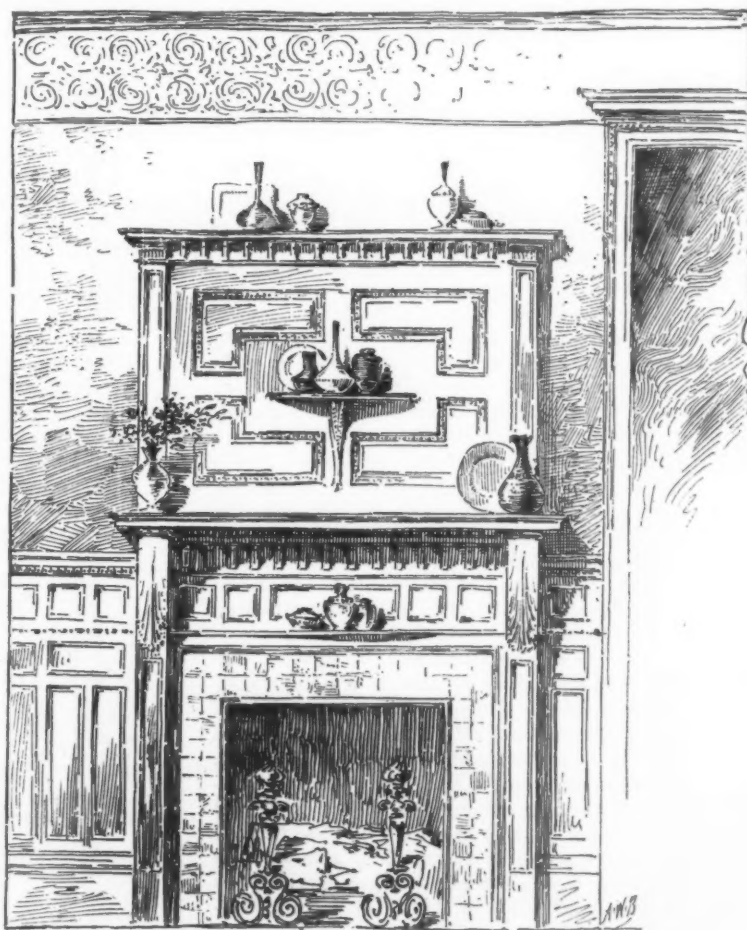
Let us now discuss the fireplace and the staircase. The former, although not an absolute necessity, is by far the most attractive feature of the hall, and we will consider it as the starting-point in our scheme of decoration.

As I have said before, a chimney may not be possible in the hall, from considerations of compact planning; but if it has a place among the permanent features of this room, the decoration which it receives will certainly give the key to all of the other elements. Many instances are to be found where the chimney-piece has no connection with the remainder of the apartment. This is quite unnecessary even in reconstructing an old room, if we take our mantelpiece as the key-stone; for, indeed, the very lines which form the mantelpiece divisions will, some of them, serve us as the divisions for wainscot or frieze. Oftentimes in small houses the chimney breast is narrow and one cannot indulge in the low broad fireplace, which is, perhaps, the most attractive for a hall. In such a case the effect of breadth must be obtained by the liberal employment of horizontal divisions both in the tile or brick facing and in the over-mantel.

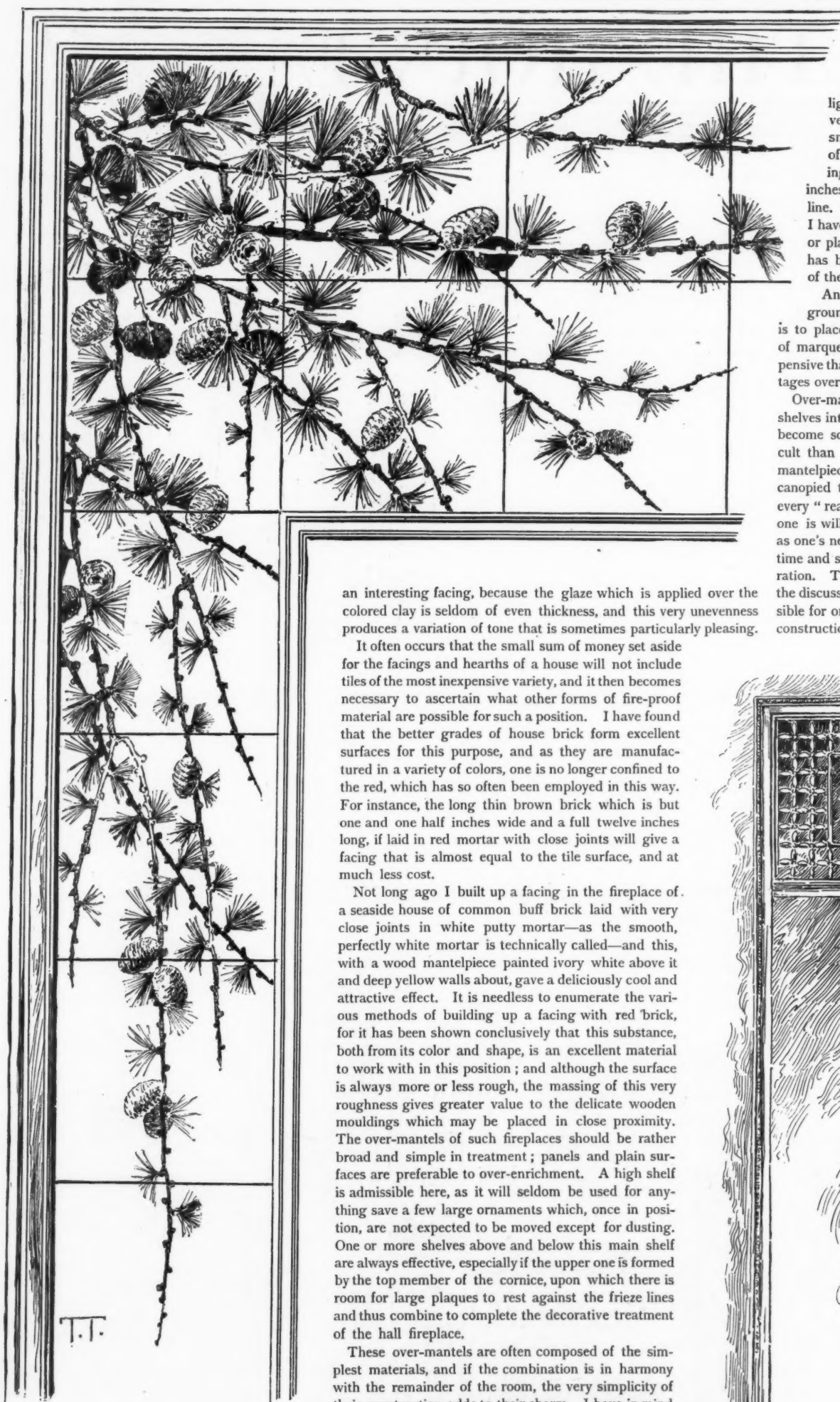
Tiles are by far the best decorative material for hearths and facings that



TREATMENT OF AN ALCOVE.



TILE-FACED MANTEL AND OVER-MANTEL OF OAK OR ASH.



DESIGN FOR TILE FIREPLACE FACING.

can be procured, and these may or may not be expensive, according to the selection. A large surface of simple tile of one tone of color is almost always full of sufficient variety to insure

an interesting facing, because the glaze which is applied over the colored clay is seldom of even thickness, and this very unevenness produces a variation of tone that is sometimes particularly pleasing.

It often occurs that the small sum of money set aside for the facings and hearths of a house will not include tiles of the most inexpensive variety, and it then becomes necessary to ascertain what other forms of fire-proof material are possible for such a position. I have found that the better grades of house brick form excellent surfaces for this purpose, and as they are manufactured in a variety of colors, one is no longer confined to the red, which has so often been employed in this way. For instance, the long thin brown brick which is but one and one half inches wide and a full twelve inches long, if laid in red mortar with close joints will give a facing that is almost equal to the tile surface, and at much less cost.

Not long ago I built up a facing in the fireplace of a seaside house of common buff brick laid with very close joints in white putty mortar—as the smooth, perfectly white mortar is technically called—and this, with a wood mantelpiece painted ivory white above it and deep yellow walls about, gave a deliciously cool and attractive effect. It is needless to enumerate the various methods of building up a facing with red brick, for it has been shown conclusively that this substance, both from its color and shape, is an excellent material to work with in this position; and although the surface is always more or less rough, the massing of this very roughness gives greater value to the delicate wooden mouldings which may be placed in close proximity. The over-mantels of such fireplaces should be rather broad and simple in treatment; panels and plain surfaces are preferable to over-enrichment. A high shelf is admissible here, as it will seldom be used for anything save a few large ornaments which, once in position, are not expected to be moved except for dusting. One or more shelves above and below this main shelf are always effective, especially if the upper one is formed by the top member of the cornice, upon which there is room for large plaques to rest against the frieze lines and thus combine to complete the decorative treatment of the hall fireplace.

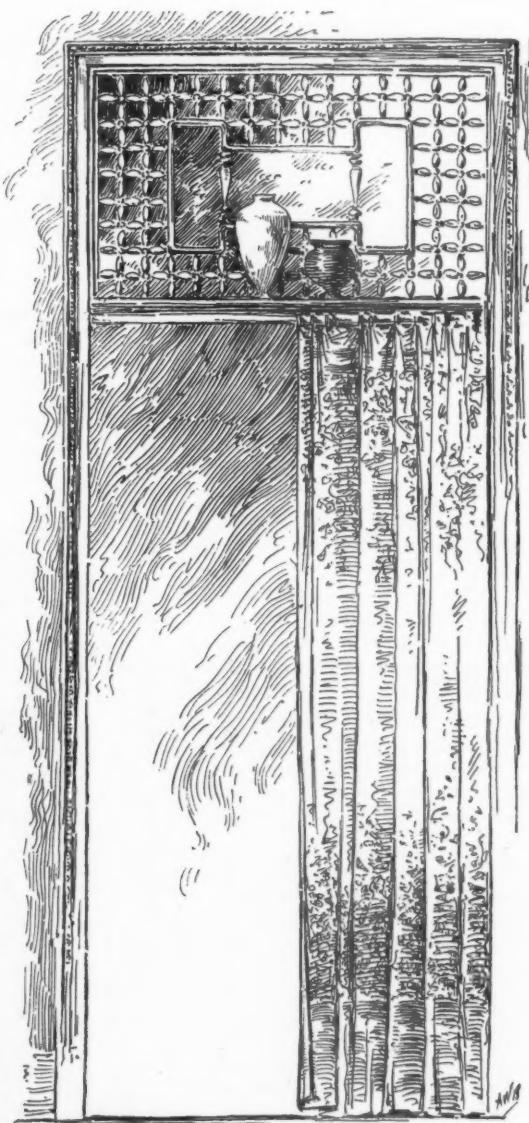
These over-mantels are often composed of the simplest materials, and if the combination is in harmony with the remainder of the room, the very simplicity of their construction adds to their charm. I have in mind an arrangement that I used for myself and found both decorative and useful. A number of pine boards—well kiln-dried, as the saying is—were put together with some care, so that they should not warp and twist. I used several boards of comparatively little width, as there is less trouble with such a construction than with one wide board, which, as a result of personal observation, I can say, is apt to crack and split if kept in a warm room.

The dimensions were such that my over-mantel fitted the chimney

breast in width, and in height it was some three feet above the shelf-line. This I covered with gray blue linen velours, a material which has a soft surface like velvet and yet catches the light in much the same way as plush. The velours was carefully stretched down to a smooth surface, and held in place by plenty of tacks. At the top I put an oak moulding which served as a cornice, and six inches below a wooden head to finish the frieze line. Against this surface, as a background, I have hung first one and then another picture or plaster bas-relief as I felt inclined, and it has been, and still is, a very attractive feature of the room.

Another means of securing a good background for picture or mounted animal heads is to place upon the wall above the shelf a section of marquetry flooring, which, although more expensive than a stuff background, has evident advantages over the more perishable material.

Over-mantels which are composed of a series of shelves interspersed with mirrors and panels have become so numerous and ugly that it is more difficult than ever to design a pleasing bric-a-brac mantelpiece. Cabinets and small shelves with canopied tops and bad carving are to be found in every "ready-made" house of our time, and unless one is willing to put up with just such an interior as one's neighbor possesses, he must devote a little time and study to the details of his interior decoration. Therefore I have taken up at some length the discussion of over-mantels to show that it is possible for one to employ very simple elements in their construction and yet produce a satisfactory result.



SPINDLE TRANSOM AND SHELF OVER DOORWAY.

This is quite as true of the staircase as of the mantelpiece, and if but a little money is to be



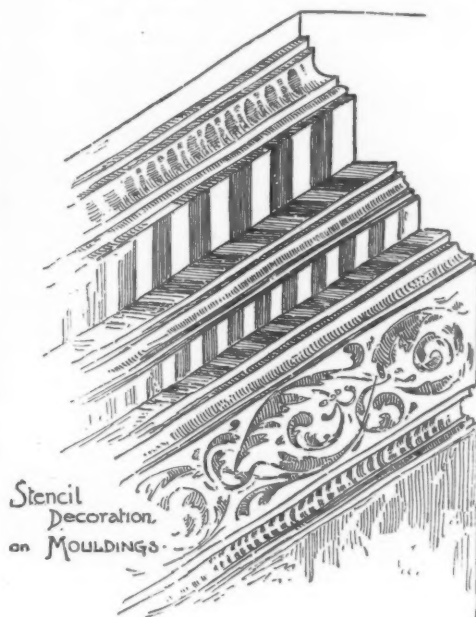
expended upon the hall, a goodly portion of that sum should be devoted to making the stairs easy of ascent and attractive in appearance. Without encroaching upon the province of the stairbuilder, I must say a word in praise of the "open string" as opposed to the "closed string" method of building staircases. In short, this discussion resolves itself into the practical question of an endless fight with dust as against a little more expense at the outset. An open string costs more to begin with, but the closed string renders necessary a greater outlay of patience and time. So I urge the open string with plenty of balusters to complete the decorative effect. It is not necessary to adhere to the ancient custom of setting a row of balusters exactly alike from the top to the bottom of the stairs, for if a little thought is devoted to the turning of these same supports to the hand-rail, they may become very unusual, and by as simple a proceeding as possible. Have the baluster turned in such a way that it will look as well upside down as it does when used upright. Also combine the parts of the turning in such a way that the unequal lengths of the balusters—a necessity from the fact that the steps are not parallel with the hand-rail—shall form little figures and patterns, and shall make composition of balls and twists that will repeat at regular intervals up the staircase.

From the turned balusters it is but a step to the light screen, which I advocated last month, and wish to call more attention to here.

Spindle work is only expensive when it requires much time in the putting together of the various parts; the spindles themselves are only turned sticks of wood, and here again the same argument can be urged for variety as in the case of the baluster. It is not well, of course, to allow your spindle to be of too great length, as it is naturally a slender bit of wood and easily broken, so that horizontal divisions are a necessity to the construction. In much of the expensive work and in all of the ancient Egyptian spindle or meshrebiya work these intermediate pieces were extremely minute and numerous; but that is out of our province, as the labor of putting the parts together is very great in such work, and we are only considering here *good* but inexpensive woodwork. A pretty device for screening a part of the stairs is to allow the first run of the flight to remain exposed in the usual way, and as one reaches the landing whence the second run extends, to contrive so that one finds himself in a half-screened recess, from one side of which he can look down

wood, and if the subject were not so well written up already, I should indulge in a bit of historical reminiscence in which Egypt of the fifteenth and sixteenth century would form the central feature; for to that time and that country we are indebted for this most decorative element of spindle work.

Before leaving the subject of decorative woodwork



and permanent decoration, I have a word to say about the designs that accompany these articles. It will be noticed that in many of them the mouldings are enriched. The temptation to do this is too great to be resisted, as the principal lines of a design can thus be accentuated, and without them the drawing is apt to look bare and uninteresting. There are various ways of enriching mouldings; the usual and most expensive manner is, of course, that of carving, and even if the enthusiastic seeker after beauty be himself an amateur woodcarver, he will prefer to expend his time and talents upon a panel or a similar surface rather than upon interminable lengths of repeated forms; and, by the way, the panels will be of much greater decorative service in a country house than the same amount of carving devoted to the accentuation of moulded surfaces.

The possessor of a turning lathe, however, may devote his leisure hours to good purpose and with almost as happy results as the carver; for turned mouldings, if skilfully designed, are an agreeable substitute for carved ones.

The ornament may be turned of such a size as to admit of being halved or even quartered if the design will permit, so that great lengths can be obtained at little expense. Still another way to decorate a moulding is to work a stencil pattern over it. This is the simplest method to pursue to acquire a decorated surface for a moulding. Of course a simple contour must be chosen, such as half rounds, flat surfaces of simple curvature or perfectly square fans. The accompanying sketch presents some of the possible ways of employing this method of enriching mouldings.

I do not wish to be understood hereby as urging any imitation of carving in painting, for this painting must be *flat*, and no shadows or fictitious light and shade should be indicated.

The patterns that are obtainable for this purpose are without number, but those that are perhaps best suited to such a use are to be found worked out in stone in many of the Venetian buildings and palaces; the motives of these patterns are of the simplest nature, but, as is the case with much good decorative work, the very simplic-

ity of the idea is its charm. I prefer for the purpose rather formal and set designs, while the stencil pattern for a flat surface or frieze may be as free and elaborate as good taste will allow. The turned moulding just spoken of can hardly be objected to on the ground of imitation, for the turner is in his legitimate sphere, and the daintily fashioned spindle or baluster, which is possible with a skilful workman does not encroach upon the province of the woodcarver or in any way lessen the value of carving.

Before stepping into another field of decorative work, I must say one more word in praise of the use of nail-heads in decoration. I will admit that time and patience are an absolute requisite to the completion of a design in small nails; but nothing can be more attractive than a door the panels of which are filled with a successfully designed pattern in copper and brass nail-heads. Let the main lines of the design be carried out in good sized round-headed brass nails, and the next series of elements of the design in brass nails of a smaller head. The background may be filled in with copper nails with yet smaller heads set close together or spread equally over the surface at intervals; the consideration most to be borne in mind being that the background should be covered about equally in all parts, or if the grain of the wood is sufficiently interesting, the background nails may be omitted altogether.

ARCHITECT.

#### A DICTIONARY OF FURNITURE.

THE long-announced Dictionary of Furniture and Decoration by M. Henri Havard has at length appeared, and fully bears out the promises made for it by the Maison Quantin, for which Mr. J. W. Bouton is the American agent. It is a veritable encyclopædia of decorative art, dealing, not like the Dictionnaire of Viollet le Duc, with the French styles only, but showing every historical and national phase of decoration from the thirteenth century to the modern "revived" styles. The aim of the publishers is to complete the work in four large volumes of about 600 pages each, profusely illustrated, with about 3000 engravings in the text and 260 chromo-lithographic plates "hors texte." The first volume is before us, and we cannot do better than to give, in a paragraph



CRADLE OF THE KING OF ROME (SON OF NAPOLEON I.)  
EXECUTED FROM THE DESIGN BY PRUDHON (IN THE MUSÉE DE MOBILIER NATIONAL, PARIS).

upon the hall below and remain unseen, if the screen or curtains are sufficiently heavy. The screen is formed by the balusters of the stair-rail, and above them, spindle work. This open work is carried about a frame or window-like opening large enough for a shelf and a few plants, or, if that is inadvisable, the space may be curtained with soft silk, as shown in the illustration. A great many patterns are possible with these little scraps of



DESIGN OF A CRADLE FOR THE KING OF ROME, BY PRUDHON.

or two, some slight notion of its actual contents. Under the heading "Alcove," we have a large colored plate of an alcove of the seventeenth century in the Louvre, with its balustrade fencing off the space for the bed from the rest of the room. Several smaller cuts show the development and decay of the alcove, that of the rocaille style being a mere hole in the wall large enough to receive the bed only, the curtains falling flush with the pan-

els of the wainscot. The author resumes, in a few words, the latter state of the alcove when in the boudoir. It no longer held a bed, but merely a sofa. Under Antechambre we have that of Marie Antoinette at Trianon, a model of simplicity almost approaching to severity. It is panelled to the ceiling, all the lines being straight. The panels over the doors are filled with paintings; a chandelier in cut glass depends from the perfectly plain ceiling, and the only other ornaments are a marble bust and a tall clock surmounted by an urn. The word Assiette leads to a learned disquisition on the several meanings formerly given to it and to a dozen or so engravings, six of them colored, of plates and saucers of Limoges enamel, delft, faïence and Chinese and Sèvres porcelain. A copy of an old engraving shows us an automaton of a Cupid perched on a piano, which is made to dance by the movement of the keys.

From M. Havard's article on Basins, we learn that it was anciently the custom at table for the richest, including even the king and his favorites, to wash the hands two or three at a time in one basin. The richness of the materials used for this service, repoussé silver being the commonest, and the use of perfumed waters, may account for this custom. The reader of Baudelaire, who may wonder why he should speak in the same tone of "une belle conscience" and "un beau batterie de cuisine," will find that up to Louis the Twelfth many kitchen utensils were commonly of silver, and that much later a kitchen service of polished copper cost 150 livres. A little butter-dish in Saxony porcelain is figured, having the shape of a tub and painted with a view in Holland, the great butter-producing country. This may give an idea to some of our decorators of porcelain. Of book-cases we have five examples, of which the prettiest is in the style of the Regency and the ugliest is a horrible Egyptian affair, much like a section of The Tombs prison, ornamented with sphinxes and "reduced colossi" of the

style of the Empire. Mr. Havard's first volume—to which we shall recur—does not go beyond the letter C.

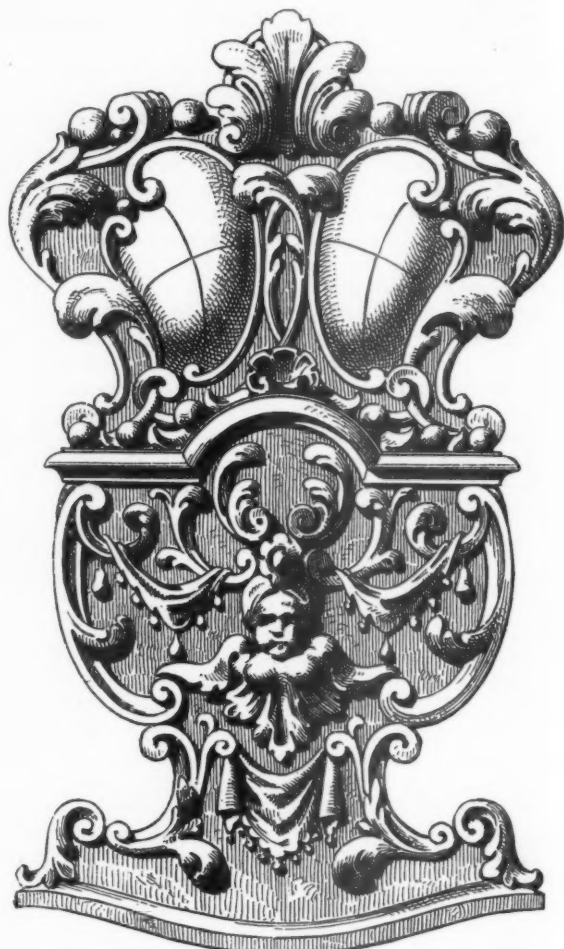
A HANDSOME memorial window by the Tiffany Glass Co. has been on exhibition at their rooms prior to being sent to its destination at Elmira, N. Y. It is in three lights, the central one having a figure of the Good Shepherd, and the two side lights being filled with grapevines and a background of blue sky. There is also a good deal of ornamental work in rich opalescent glass and glass jewels. The coloration is throughout deep-toned and quiet. The window is ordered by Mr. S. R. Van Duzer of Newburgh, N. Y.

#### SOME NOTABLE CRADLES.

THE cradle was probably invented by the ancient Egyptians or Babylonians; though with that indifference to infancy which characterized all the ancient races, we find very little reference to it. Those which we illustrate are of much later date, though sufficiently removed from the present fashion to make them interesting from an historical point of view. All are French. The older one, in carved wood, and with rockers at the extremities, is of the close of the epoch of Louis XVI. It is not a woman's fancy, and is hardly likely to please a mother. The somewhat heavy and disconnected though effective carvings are in the masculine style of the time; and paternal pride, rather than maternal tenderness, is to be seen in the choice of the family arms as a motive for the painted decoration of the head-piece. It may have been while nestling in such a cradle that Montaigne had Latin talked to him by his nurse. The ornaments of this one are gilt, and the background is painted red. The second figure shows the back of the head-piece.

The cradle designed by Prudhon for the little King of Rome, son of Napoleon I., shows no less a complete change of sentiment than of style. The winged Peace on the globe, at its head, is intended, as may be seen from the artist's first sketch, which we also copy, to hold up a crown of laurel leaves and stars, from which the embroidered drapery is to hang. The first sketch is far more elaborate than that finally carried out, but every one will admit that Prudhon, in simplifying his design, has improved it. The main lines have, however, re-

mained the same, except for the feet. Most of the ornament, even, is the same, the longitudinal bands in both designs being of festoons alternating with rosettes, and the perpendicular bands in both being ornamented with ivy leaves. As in most of the decorated furniture of the



BACK OF THE HEAD-PIECE OF THE CRADLE SHOWN BELOW.



CARVED WOOD CRADLE OF THE CLOSE OF THE LOUIS SEIZE PERIOD.

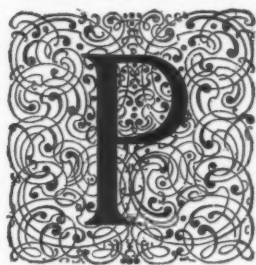
First Empire, the intention has been to approach classic forms, and Prudhon must be held to have been more successful in this respect than most designers, though it is unlikely that he was possessed of any greater archaeological knowledge than was enjoyed by his compatriots.



# THE NEEDLE

## EMBROIDERY IN AMERICA.

### IV.—MRS. WHEELER TALKS ABOUT APPLIQUÉ WORK.



**P**RACTICALLY so little is done in Europe with appliqué that I feel it is an immense field of decoration that we might well take up in our country and carry a great deal further than we have yet done," said Mrs. Wheeler. "It is particularly suited to our new era of building.

In the large rooms in our stately homes, appliqué is more easily rendered effective than embroidery. Moreover, this is such a busy world, one has so many engagements, that nowadays there is scarcely time for one to do a piece of embroidery really worthy of the name. At our place here," said Mrs. Wheeler, "we do manage to execute two or three important pieces of embroidery in the course of the year. It is really conscience work; for we believe it is our duty to show what we can do in that way, to point out how far embroidery can be carried. It is what I may call accumulated labor; a summing up, a final result. In fact, though most of our work is appliqué, it is as artistic as, and it is more effective and can be executed in much less time than embroidery, although it has not its intrinsic value."

"You seem to be speaking of appliqué in some large and undefined sense?"

"I am speaking of it in the sense the Venetians used it. It means more than the application of mere embroidery forms. Almost any material may be used with good effect, if the design is only artistic. I remember two pieces we once made out of gray and buff linen. It was a Moorish design of interlaced circles. We cut out all that was not pattern out of the gray and laid it on the buff, where it was couched down with salmon and pink silk. The same design was then stamped on the buff, and the pieces of the gray that had fallen out in cutting were laid in their places on the design of the buff. One of the most telling pieces I saw at the Royal Colonial Exhibition of 1886 in London was a piece of Indian appliqué embroidery in cotton sateens. The ground was red. Waving lines of blue sateen appliqués in meeting enclosed spaces which were filled with a five-petalled design of yellow sateen, in the centre of which was a spangle. The pattern was fine and close, and, although only sewed down, had a very rich look. The five-petalled ornament was not more than two inches across, but it was repeated regularly, and as closely as possible. This piece was a decorative cloth for a bullock cart; it covered the seats and hung over the sides. I remember the cart had two little stuffed bullocks with silver chains hanging from their horns. Another piece I remember at the same place would be most appropriate for a table, couch-cover or piano-back. It was of a charming pale blue cashmere, with a design in pink cashmere of scale-like forms, scarcely more than an inch and a half between the lines, which were bordered by gold braid.

"I mention these to illustrate what I understand to be the possibilities of appliqué in the broad sense of the word, as distinguished from appliqué meaning merely the transferring of floral forms. It involves largely the relation of surfaces in connection with an all-over design, most of the effect being got by color and the contrast of materials. Of course the design is important, but not so important as the color and the relation of surfaces. In the richer fabrics you get through the difference of textures a widely different effect, although using the same colors, from what you would get with less costly materials. Appliqués of velvet or silk, for instance, give the effect of brocaded velvets, and the gold thread used in outlining gives a richness not possible in the woven goods."

"The design, I suppose, is largely governed by the size of the piece to be decorated?"

"That is a question of judgment. In an important piece of appliqué of rich stuffs, I always choose an Italian

flowing design. There are no better guides in such matters than the old Venetians."

"Is there any guide for color?"

"It is better to get contrasts in texture than in color. One of the most exquisite pieces we ever did was in mosaic appliqués of opaline silks. We are now doing a handsome piece in appliqués of opaline silks on gold cloth. The ornament of this piece is Moorish in design. These geometrical forms so much used by the Moors were only the patchwork of our grandmothers used with a more highly developed artistic taste than our grandmothers, alas! possessed. It ought not to be difficult to revive the art with our improved taste and knowledge.

"In executing a large piece of work in which one form is carried out on another, a solid border of the thickest texture should surround it as a sort of frame."

"Are there not certain explicit rules to guide one in the execution of a large piece of appliqué?"

"Yes, and these are of the greatest importance. To begin with, the cutting out of the design should be carefully managed. No one can cut ornament haphazard. In the first place, if cut at different angles the effect is spoilt. We use a single piece. On this the design is stamped. If it should happen that one has a number of pieces, of course it is possible to use them; but every piece must run the same way—the warp length will not assimilate with the filling length.

"When the ornament is cut, the design must be stamped also on the ground. The ornament is then transferred to its proper place on the ground by pasting. This is an occupation in itself. We have an employé who does that and nothing else, as it is most particular work."

"What is the paste?"

"Flour and water in which there are a few drops of carbolic acid to discourage the insects from feeding on it. This, by means of a camel's-hair brush, is lightly laid on the ornament, which, put in place, is then fastened on to the table by pins and left until morning to dry. When dried, the piece is transferred to the embroidery frame, and rolled with the greatest care to prevent the edges from turning up."

"When is the needle introduced?"

"If the ornament is velvet or plush it must be fastened down with an over-stitch. When this is properly done, the final couching becomes simply an ornamental addition."

"It is always couching?"

"Yes; couching is most useful, but it loses its beauty if not done with perfect regularity. The thread should be held loosely to give a bead-like effect."

"What should be the relative size of the line of couching?"

"Of filoselle or filo-floss, for a small piece of work, take from six to eight threads crossed by two threads. For large work we use twelve threads crossed by two threads. A good effect is made by three lines of couching crossed at alternate intervals. This gives the appearance of a line of solid embroidery; but you must remember always to hold the line loosely and make the cross stitches perfectly tight and even."

"Do you ever vary the couching in color?"

"The line, no; but I often cross them with two colors that appear in ground and ornament; for example, I use pink and salmon, allowing now only the pink to show, and again only the salmon."

"Gold is always desirable?"

"Always, if the piece is not to be laundried. It is quite as inexpensive as silk, and is more effective. It is, indeed, the only way we can use gold. The Orientals have a fine gold thread which they can draw through stuffs, as we have seen in their finely wrought towels and doilies. But I have found it very expensive. Moreover, we have no needle. A dragoman once gave to a friend of mine the family needle. It was two hundred years old, a dearly prized heirloom. It was three-sided, like a sail needle, although very fine. The thread passed through the apex of the triangle and came out the flat side, which shielded it from cutting the cloth. In this way a path was made for the gold thread. The cheap Japanese gold thread, so called—it is really nothing but gilt paper wound around common thread—should never be used on important work."

M. G. H.

THE NASTURTIUMS which furnish the design for a news-rack, in one of the supplement pages, may be executed in several ways. The simplest, and certainly as suitable a way as any, would be to work the stems solid in Kensington stitch, and outline the flowers and buds. Red and green could be used for the stems, and red and yellow in the outlining of the flowers. If it is preferred to treat the entire design solidly, use the nasturtium colors red and yellow, but in flat tints without shading. In nine cases out of ten the effort to render flowers naturally is a failure, and for that reason has been abandoned in favor of flat color.

THE PRIMROSE DESIGN for the cover of a blotter or casket, given in one of the supplement sheets of the present number of the magazine, is excellent. It can be executed in several ways. It may be carried out in couchings of gold thread, and some diversity can be introduced by using primrose colors in the silk thread used for the couching. If the design is executed in solid embroidery of silk or linen, use your colors flat. Pink as a color for the flowers and deeper red for the ribbon will be a better combination than pink and blue, which the design first suggests. If one is skilful with tools, the design, incised in bronze leather and gilded, would be better than all.

### NEEDLEWORK NOTES.

IT is very seldom that one sees any important work in crewels. As Mrs. Wheeler says, it is not worth while to invite moths at such an expense of time, labor and materials. But there has been recently shown at the Decorative Art Society crewel so curiously and effectively used that it is worth describing. It is on a portière of light yellow silk tapestry canvas. From above is a decoration simulating the downward branch of an elm, caught in its autumn tints. The leaves are worked in crewels, but they are not the conspicuous feature of the ornamentation. This is at the bottom where there is a deep band of terra cotta plush. The ornament here may be described as a bed of ferns. It begins deep down in the plush in tints of reddish browns mingled with greens. The fern-like semblance is given by double rows or loops of Kensington stitch up and down, alternating and overlapping in the middle. This very simple treatment counterfeits the depth of color and solidity of the ribs, and also the feathery delicacy of the fronds. The color is carried up in lighter tints of green on to the yellow ground.

A portière of brown denim shows what can be done with simple means. This brown denim, when of not too fine quality, has a most agreeable tone. In this case broken groups of curving lines, made by triple threads of gold, were couched down with careful regard to balancing and spacing. The spaces were large enough to accommodate a set design the two hands' breadth in size. This motive consisted of a round centre, with slightly-waving, petal-like forms radiating. These were in appliqués of reddish brown velvet, chosen, of course, in tint with reference to its harmony with the ground color. They were couched down with filoselle of slightly varying tint. The edge of the portière was ravelled out for an inch or more, and at intervals brass rings were sewn inside of the ravelled edge, and from them hung twisted threads and tassels of brown and silver.

A chair cushion is of white Bolton sheeting. The design is a bold, all-over ornament outlined in red filoselle, and the spaces are filled with heavy darnings of red filoselle. Given a striking design in which the ornament is clear and sharp, and small in relation to the spacing, an interesting piece of work can be made.

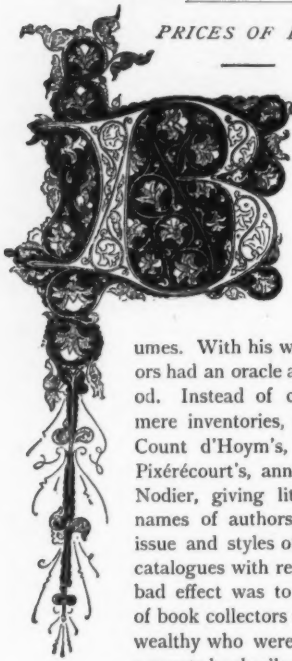
The Pearsalls, I believe, were the first to meet the new demand for those soft, subdued effects in silk threads so admired in the embroideries of the East, and in the old Italian and Spanish work. There are now about two hundred shades of these "Eastern dyes," the name by which this particular brand is known. This distinction is important, because it is a guarantee that the threads will wash and retain their color by sun or gaslight, for even Pearsall silks not thus marked might not have the necessary staying qualities. The silks are three in number: Filo-floss, which is a grade between floss and filoselle; Eastern dyes filoselle, which is the usual make; and Tussock embroidery silk. The last-named is made for the Leek school of embroidery, whose admirable reproduction of the Bayeux "tapestry" was one of the notable needlework exhibitions of last year. This silk is manufactured from the cocoons of the wild silk-worm, and, while cheaper than the other brands, has been quite as successfully used.

It may be proper to remark that in these "Eastern dyes" one finds sometimes irregularities of color in the same skein; but the artist embroiderer knows that this is rather an advantage than the contrary, because it allows of vibrations of color similar to those from the brush of the painter, which take away from the somewhat mechanical effect of too uniform a tone. At the same time, in producing any large piece of work, it is desirable that the silk should be all of one dyeing.



## Old Books and New.

### PRICES OF BOOKS.



**BRUNET** was the most exact bibliographer before Picot and Harisse. He gave in sixty years four editions of his Manual, which was begun as a simple octavo and finished in six large volumes. With his work the tribe of collectors had an oracle and bibliomania a method. Instead of catalogues which were mere inventories, as were La Vallière's, Count d'Hoym's, and even Guilbert de Pixérécourt's, annotated by Lacroix and Nodier, giving little more than titles, names of authors, dates and places of issue and styles of bindings, there came catalogues with reasons for values. The bad effect was to augment the number of book collectors with a multitude of the wealthy who were only vain. They fell a prey to booksellers, one of whom gravely announced in a preface signed by that complaisant literary mouser, Paul Lacroix, that the natural increase in the value of books since 1865, the date of the last Manual, was at the rate of twenty per cent a year, and made his price-list accordingly. The sales at the Hotel Drouot gave his prices an air of justice, but there are auction sales and auction sales; whereof something is unsaid. Mr. Jules Le Petit, who is the author of a pretty but disappointing little book on the art of loving and knowing books, did not say it; and now he misses a splendid opportunity to be practical with his bibliography of the principal original editions of French writers of the fifteenth to eighteenth centuries. It cannot be overpraised for its wealth of detailed description; there are three hundred fac-simile reprints of title-pages in the book, which is a quarto volume; the works described are those that are sought in London and New York as well as in Paris; his deductions from comparing books of the same edition and his notices of "cartons" or inserted corrected pages which mark later editions of the same issue are invaluable; but the prices quoted at the end of every article are from the principal auction sales for about forty years and catalogues of booksellers, to wit, Fontaine or Morgand.

Morgand's price in 1882 for a copy of Agrippa d'Aubigné's "Tragiques," bound by Trautz, was \$160, but at the sale of Guy-Pellion the same year, the same book was valued at \$60. It was sold here at Leavitt's in June, 1887, in a binding by Brany, for \$21. Brany is not Trautz, but Brany's binding for that book is much better than the Guy-Pellion copy.

The Essays of Montaigne, the Michel Sonnius edition of 1595, which in June, 1887, fetched at Leavitt's \$160, was catalogued by Fontaine in 1877 at \$700, and by Morgand in 1882 at \$800. The Morgand copy had been sold at the Potier sale in 1870 for \$560, and was bound by Du Seuil; the Fontaine copy was bound by Trautz; the Leavitt copy was bound by Belz-Niédrée.

Morgand asked \$50 in 1884 for a copy of Pascal's "Pensées," which was bound in calfskin and had fetched \$24 at the Guy-Pellion sale two years before, and \$100 in 1887 for a copy bound by Trautz; whereas a copy bound by Lortic was sold for \$42 at Leavitt's in June of the same year.

The "Provinciales," in a binding by Capé, at the same sale at Leavitt's, fetched \$36; a month before, in Paris, the price at the Hotel Drouot, for a copy bound by Thibaron-Joly, which at the Guy-Pellion sale in 1882 fetched \$33, was \$35; Morgand's price for a copy bound by Trautz was in 1882 \$120.

To the prices marked in a Paris auction sale catalogue must be added ten per cent for expense of sale, which is charged to the buyer.

The books quoted here are not books which may be affected by changes of fashion, classics of a language being above the caprice that makes an exigency of such a book as the Elzevir cook-book. The latter came down in value at the Hotel Drouot last year to \$200, and is fated to a much lower price, even for Elzevir collectors,

if there are any. The classics, of course, have a real value.

At times in the past twenty years the ears of book-collectors rang with the exorbitant prices paid by assuming emulators of Baron James de Rothschild, who was a true bibliophile, and did not pay more for a book than it was worth. Their desire was to be known for their collections, and they paid dearly for their vanity; but it profited none but the booksellers. The vain paid hundreds of dollars for a book bound for Grolier, but at an unadvertised auction sale in Paris last year, the wise collector procured a copy for \$200. It was a Cicero of 1533, and the binding was of the daintiest black morocco. At the same sale the first edition of La Fontaine's Fables (Claude Barbin or Denys Thierry, 1668) was bought for \$160. That copy was bound by Trautz-Bauzonnet. Morgand's price in 1878 for a copy bound by Trautz was \$680, but in 1884 at the Count Roger sale a similarly bound copy fetched \$340.

Of Molière's original editions, the "Mariage Forcé," for which Fontaine charged \$300 in 1875, was bought at the Hotel Drouot last year for \$52; the "Amour Médecin," valued at \$286 at the Didot sale in 1878, fetched \$140; the "Misanthrope," for which Fontaine obtained \$300 in 1875, fetched \$100; the "Sicilien," for which Morgand asked \$320 in 1882, fetched \$40. The original edition of Bernardin de Saint-Pierre's "Paul et Virginie," with the plates in proof before letters, was sold by Fontaine three years ago for \$400; at that sale a better copy, on fine vellum, of Essonne, bound by Bozerian, did not go beyond \$200. The fault in Mr. Jules Le Petit's work is the giving of prices at the principal auction sales and booksellers' prices, whereas that last-year sale, of which he says nothing, is only one of many from which the collector could take a good lesson. The lesson is that, although the best-known booksellers may obtain extraordinary prices and protect them at the great auction sales, as it is their interest, the book-collectors should not be guided by them. It is amusing to hear Morgand say that it is better for a great bookseller to pay a thousand dollars for a book and sell it for two thousand dollars, than to pay twenty dollars and sell for forty; but it is not amusing to hear that he does as he says—and successfully.

We are not in this country the worse customers of Morgand and Quaritch, since it is not the national fault or quality to count the cost of luxury; but when we have passed the luxury stage and become real book-lovers, to whom the possession of a valuable book is a necessity, we like to be practical. And to be practical, if Mr. Quaritch "will not sell for less than £1200" his first folio Shakespeare, bound by Bedford, we may turn our fancy to other books not less valuable, but less costly. With regard to prices, bibliophiles should be independent of bibliopoles, and they may be if they will be patient.

Mr. Henry Stevens's book on James Lenox is an illustration of the bibliopole's view of that question. Mr. Lenox was an ardent book-lover, who took much pleasure in his accessions and none in his celebrity as a collector. Mr. Stevens says of him: "Mr. Lenox and I stood on a level, as far as I could see, he a buyer and I a seller; he collecting to shelve, I collecting to disperse—one's calling necessary to the other's. If there were any real difference of rank, it is not likely either of us ever saw or thought of it;" but he makes you read between all the other lines of his book that his patron had not his learning. He tells how he procured a copy of Hariot's Virginia by agreeing with the British Museum to buy the Dati Columbus at the Libri sale for Mr. Lenox, and exchanging it for its duplicate Hariot; the Dati Columbus costing at the Libri sale \$365 and Mr. Lenox paying for his Hariot swap, although he would have preferred the Dati bought in his name—\$365? No, \$525. Mr. Stevens is triumphant with the Gutenberg Bible purchase, on an unlimited order from Mr. Lenox in 1847, for \$2500, which, with expenses and commissions that could not have been moderate, made Mr. Lenox's bill \$3000, whereat Mr. Lenox was greatly displeased. It is true that the Gutenberg Bible has since fetched nearly \$20,000, but the bibliophile had better be of Mr. Lenox's opinion; for in 1847 \$3000 was an extraordinary price for a book, and the bibliopole may reflect on a collection of books about printing which cost its owner \$30,000, and was lately sold for \$3000.

HENRI PÈNE DU BOIS.

WE cannot imagine any nearer approach to perfection than has been made by Hobart B. Jacobs and Augusta L. Brower in their GRAPHIC SYSTEM OF OBJECT DRAWING, designed for

schools and published by A. Lovell & Co. Each folio in the four drawing books of the series contains a sketch of some simple object showing the steps necessary to take in drawing it, a number of curves or rectilinear forms of common occurrence, space for a drawing from nature and for a sketch from imagination, and two or three definitions of technical terms. Each book has, at the end, a number of stories of great artists, so that there is plenty of variety to hold a child's attention and develop whatever artistic talent may be latent in him. A hand-book for the use of teachers accompanies the series.

FLEEMING JENKIN was a Scotch scientific gentleman of moderate abilities and disproportionate success in life—in death also, we may say, since Mr. Stevenson has written a sympathetic account of him. The latter cannot say that Jenkins's work in measuring electro-motive force and the like was of sufficient importance to make him interesting to the great world of readers; but "his was an individual figure, such as authors delight to draw, and all men to read of, in a novel." The more the pity that Mr. Stevenson did not put him in a novel, and spare us a needless and unentertaining biography. (Scribner's.)

DREAMS TO SELL, by Miss May Kendall, is brought out by Longmans, Green & Co. in a dainty little volume, beautifully printed on hand-made paper. There are all sorts of dreams—town and country dreams, sea and shore dreams, "Dreams in Church," while sitting through the sermon, and psychological, scientific, and art dreams; some of which one might call nightmares. Many of the poems thus fantastically grouped, however, contain clear though not deep thoughts fitly and harmoniously expressed. We would instance the "Boat Song" on page 54 and "Minor Dramas," page 84. It is something in these days to know what one wants to say and how to say it without clouding the sense or distressing the ear, and it must be admitted that Miss Kendall knows this.

THE heroine of MONA'S CHOICE, by Mrs. Alexander (Henry Holt & Co.), is a clever young Scotchwoman, with red hair, whose life in London with her economical French friend, Madame Debrissay, is worth reading about. She falls in with a rich and penurious uncle, and, of course, with a lover, and, having made her choice between them according to the dictates of the author's conscience, is rewarded for it to the best of the author's ability, and, it may be presumed, to the reader's contentment.

AMONG the pretty little books published by F. A. Stokes & Bro., we may signalize Wesley's hymn, JESUS, LOVER OF MY SOUL, illustrated with photographs printed in various tints, after original drawings by Frank M. Gregory. GOOD AND TRUE THOUGHTS FROM ROBERT BROWNING, selected by Amy Cross, has on its cover a pretty title engraved on steel and printed on imitation ivory by Baldwin and Gleason. A BIRTHDAY BOOK OF BIRDS is illustrated in colors by Fidelia Bridges, her drawings of wood-doves, vireos, redbreasts and humming-birds accompanying verses by Dora Read Goodale. A poem by George Klinge, BETHLEHEM TO JERUSALEM, has two fac-similes of water-colors by Harry Fenn by way of illustration; and the firm publishes what appears to be a pincushion of white satin decorated with lilies and forget-me-nots and put up in a box with stamped paper edges.

### FOREIGN ART PUBLICATIONS.

L'ART for February (Macmillan & Co.) is up to the very highest standard yet attained by this greatest of art periodicals. Rodriguez's etching of Chardin's painting, "Le Chateau de Cartes," is one of the most successful works of reproduction that we have seen in some time. The other full-page plate, "Le Chemin des Rochers," after the painting by the Comtesse de Flandre, is as good an example of modern wood-engraving. The reading matter includes the continuation of Adolphe Babin's articles on Guillaumet, illustrated from the latter's Saharan studies. The articles on Venetian faience are also continued, and there is a "Correspondance d'Amateur" of 1760 to 1790, made public by Henry de Chennevières.

THE useful little COURIER DE L'ART (Macmillan & Co.) continues to keep the French reading world well informed about all art events of importance not only in France, but also in other countries. The number of February 10th, for instance, has notes on the museums of the Louvre, the Trocadero, Sevres; on art at the Vatican; on the proposed international exhibition of 1889, and on dramatic art, bibliography in France and England, and the sales at the Hotel Drouot.

THE REVUE ILLUSTRE keeps on in the way which it has marked out for itself, with fine wood-engravings, interesting stories and clever articles on topics of the day. The colored engraving on the cover of the January number shows the famous correspondent De Blowitz in a red robe de chambre; that of the February number, a danseuse in as little as possible. Psychological force, Frederic Chopin and balloons lost at sea are the subjects of some of the articles. The fashion notices, with pictures of Worth's costumes, continue to be a marked feature of the magazine.

THE February PORTFOLIO has an excellent etching by Richeton after Rembrandt, "A Portrait of a Jew Merchant;" a phototype of a drawing of Lake Albano, by Cozens, and an etching of a portion of the Temple, London, by Brunet-Debaines. In the text are articles on Correggio and James Clarke Hook.

THE March MAGAZINE OF ART (Cassell & Co.) prints a rather stupid article entitled "Some Plain Words on American Taste in Art," by John Smith. The degree of Mr. Smith's acquaintance with his subject may be imagined from the fact that the only American interiors which he finds worthy of praise are those of Philadelphia and Chicago drinking saloons and one of New York. "The gorgeousness of this saloon," he remarks, "is almost beyond description." The burden of Mr. Smith's complaint seems to be that even our barrooms do not buy English pictures.



## NEW ETCHINGS.

WUNDERLICH exhibits some English etchings and mezzotints of unusual merit. The latter are by Joseph Knight, a man of talent but little known here. They are all landscape subjects—river banks, moorland and meadows. The skies are of great force and delicacy. A new Brunet-Debaines after Constable's "On the Way to the Mill," a powerful Chauvel, "Evening Glow," after Heffner; Haig's new etching, "St. George's Tower, Windsor Castle," and David Law's strong view of Warwick Castle, from the river, are also to be seen there. Macbeth is represented by a "Rainy Day" in a village street, after Walker, and Slocombe by two upright etchings, "Winter" and "Summer"—both woodland scenes, the former with a hunter setting out with gun and dog; the latter with a harvest wagon crossing a shallow stream.

KLACKNER publishes a magnificent etching by Winslow Homer after his own painting, "The Perils of the Sea." A group of fishermen are gathered on the edge of a steep descent near the last cottage of some northern fishing village, peering anxiously out on the sea, which is white with foam to the horizon. Two women are conversing on the sidewalk just above them. The ship, which is supposed to be in peril, is not in sight, but its existence is clear from the faces and the attitudes of the men. Other good etchings just published or ready for publication are: McLhenny's "Five o'Clock Tea" and "Marshes;" Mrs. M. Nimmo Moran's "Oaks at Easthampton;" Anna Lea Merritt's "St. Cecilia Asleep;" Henry Farrer's "Golden Twilight," with old farm-house and pond near the edge of a wood—one of his best etchings; "Fisherman's Cottage at Cape Breton," by F. Leo Hunter; and two decorative panels of "Fish," by Mielatz.

KNOEDLER brings out Rajon's striking portrait of Lincoln after the death mask, by all odds the best portrait of the great President. Rajon, by the way, is engaged on an etching of the late Henry Ward Beecher, which bids fair to be also the best portrait extant of the great Congregational preacher.

AN excellent view of the picturesque rear aspect of Trinity Church is by Henry S. Ihnen. A new etching after Heywood Hardy, by Leopold Lowenstam, is called "A Trying Moment," and shows the effort of a horseman to control his horse and his temper, both being excited by an unruly King Charles spaniel belonging to some one of a group of young ladies.

SCHAUS has Audran's large etching after Lerolle's celebrated "Return to the Fold." A pretty treatment of a pretty subject, a child getting a drink of fresh milk from a milkmaid who has just risen from her task, is called "The Favored One," and is by Gravier, after Loyd. There is also a fine interior, with a girl watering flowers, after Josef Israels, by Schuyten; and an ideal head, "Cynthia," after Dicksee, by Miller.

## RECENT COLOR PRINTS.

THE ARUNDEL SOCIETY has long been doing a good work in publishing large chromo-lithographs of the works of the great Italian masters. Its second publication for 1887 has been received. It is a reproduction of Vittore Carpaccio's picture of St. Jerome in his study in the Church of San Giorgio dei Schiavoni at Venice. The saint is shown in a large and comfortably furnished room, fitted with books, desks, easy-chairs and bric-à-brac, some of the last of an ecclesiastical kind, some decidedly different. He has a pen in hand, and is looking up as if waiting for an inspiration. His table and the floor are littered with magnificently bound missals, music and other books. In a niche at the end of the room is an altar with a statue of Christ. St. Jerome's crozier leans against one side of the niche; his mitre is set on the altar, and his censer hangs from a corner of its shelf. His dog, a well-bred and intelligent-looking pug, looks on admiringly from a distance. The picture is worthy of study for its many quaint details, evidently copied faithfully from the study of some learned man of the time when it was painted. The reproduction is by Frick of Berlin, after a drawing from the original by Signor Desideri. It is sent to us by Messrs. E. and J. B. Young, American agents of the Arundel Society's publications.

WE have received from Raphael Tuck & Sons their third series of four plates of bird groupings, admirably reproduced in colors after original designs by the inimitable Giacomelli. The series includes portraits of two species of the titmouse, of bulfinches, linnets, paroquets, canaries, the redstart, linnets and kingfishers, three or four groups to each plate. Each bird is shown in some characteristic attitude and position; the kingfishers on a half submerged branch watching the evolutions of a blue and black dragonfly; the titmouse, two on a twig, all ruffled and indignant at the approach of a stranger; the pet canaries in a nest of silver wire, lined with pink satin and trimmed with violet chenille. All are well adapted to serve as copies for students. They are put up in a simple but strong portfolio, with cloth back.

THE Easter cards published by L. Prang & Co., of Boston, offer a great variety of pretty subjects, treated by the artists in a light and pleasing manner. We may mention particularly the medallion of a baby, in India ink, with ferns coiled up, in water-colors; the group of twin-flowers, with the legend "The Lord is Risen," and pictures of apple-blossoms, clematis, lilies, and maple leaves and blossoms, with a bumblebee hovering over them. Among the more ambitious efforts are a picture of a young lady in white floating up into a pink Easter morning sky, and "A Song for Easter Day," by F. Schuyler Matthews, with several illustrations in gold, silver and colors.

A NEW lithographic portrait of Whittier, life-size, published by Houghton, Mifflin & Co., at a very low price, has been received. The many friends of the distinguished poet and philanthropist may be congratulated at the opportunity to secure so good a representation of his noble features.

## Treatment of Designs.

## THE COLORED STUDY OF CHERRIES.

To paint this study in oil colors, first draw carefully the general outlines with charcoal sharpened to a fine point. The drawing may then be secured by going over the charcoal lines with a little burnt Sienna and ivory black mixed with turpentine. While this is drying—which it will do very quickly—paint the background. For this use bone brown, burnt Sienna and permanent blue. Very little white is needed, but in the lighter tones approaching the foreground, yellow ochre and white are added. These same colors may be used for the foreground, but, of course, in very different proportions. A good deal of white and yellow ochre are seen, and in the half tints raw umber with a little ivory black is substituted for bone brown. In the immediate foreground substitute light red for burnt Sienna. When painting the cherries, select a medium tone of red for the lights, and "block" them in with simple masses of light and shade, leaving the sharp touches of high light to be added afterward, as well as the deeper shadows, half tints and other details. The colors for the medium tone of red in the cherries are madder lake, white, vermilion and light red, qualified by a little raw umber and ivory black. For the highest lights use vermilion and white. A few soft blue-gray half tints would be an improvement placed between the high light and the shadows, the lithographer having made the colors rather darker than they should be in certain parts.

For these half tints use white, a little permanent blue, yellow ochre, a very little ivory black and madder lake. In the deeper shadows use ivory black, burnt Sienna and a touch of permanent blue. Paint the light yellow green stems with light cadmium, white, vermilion and a little ivory black; where the stems show more green add a little Antwerp blue. Paint the green leaves of the cherry with Antwerp blue, white, light cadmium, light red, white and ivory black, adding raw umber and madder lake in the shadows. The cabbage leaf is much warmer and lighter in color than the other greens; for the general tone, therefore, use light zinobor green qualified with white, ivory black, light cadmium and vermilion. In the shadows add raw umber, and in the deep warm touches beneath the edges of the cabbage leaf, where it meets the ground, use burnt Sienna and ivory black. The light yellow green veins in the leaf are very effective. Paint them with white, light cadmium, madder lake and a little ivory black. Observe that these veins are relieved by strong dark accents. These should be painted carefully with a fine flat-pointed sable brush about No. 8, though in the general painting it is better to use medium and small flat bristle brushes. Do not paint the stems until the cherries are all finished; then put them in with crisp sharp touches, using the pointed sable brush. It is better for the first painting to mix turpentine with the colors, as this dries very quickly. Use plenty of color, and let the first painting dry thoroughly before repainting. After this use French poppy oil for a medium, mixing a little Siccatis de Courtray with it, if desired, to make the paint dry quickly. One drop of the siccatis to five of oil is the proper proportion. When the picture is finished and dry, varnish with Soehnée frères' French retouching varnish to bring out the colors.

## THE STUDY OF PEONIES.

THE splendidly decorative flowers of Mr. Dangon's spirited study are light silvery pink with cool gray half tints and warm shadows. In painting the study in oil colors, an effective background would be a tone of rather greenish gray, irregularly painted, not one flat even tone. The leaves are of a medium shade of green rather gray in quality. The small blossoms are a deeper pink shaded with dark purplish red and have leaves of a dark richer green. To paint the background, use raw umber, white, yellow ochre, a little permanent blue, light red and a very little ivory black. Keep the general effect rather light. For the pink peonies use madder lake, white, a little vermilion and a very little ivory black; in the local tone add raw umber and a very small quantity of permanent blue in the shadows. The stems are a lighter yellowish green than the leaves, and are painted with light zinobor green, qualified by white, a little ivory black, cadmium and vermilion. In the shadows add raw umber and burnt Sienna. Paint the leaves of the peonies with Antwerp blue, white, madder lake, ivory black and a little light cadmium, adding raw umber and burnt Sienna in the shadows. In painting the smaller flowers use vermilion and white, madder lake in the highest lights, and madder lake with light red qualified by ivory black in the shadows. In painting the green leaves, use the colors given for the others, but add more blue and burnt Sienna.

## PAINTING "LITTLE ROSEBUD" IN OILS.

S. T., Baltimore, H. S. P., Utica, and others.—To paint in oil colors this pleasing picture by Ellen Welby (February number), observe the following directions: First draw carefully the general outlines of the head and shoulders; place the features correctly, and, above all, get the pose of the head exactly as it is given in the study. For sketching or drawing in a study, it is always well to use charcoal sharpened to a fine point, or else to transfer the outlines to the canvas. Begin by painting the background, and use for this white, yellow ochre, a very little ivory black, permanent blue, light red and raw umber. Paint the hair with raw umber, yellow ochre, white, burnt Sienna and a very little ivory black. In the high lights use white, yellow ochre and a very little touch of ivory black. The blue gray half tints are painted with white, permanent blue, a very little ivory black and madder lake, omitting the light red. For the pretty fair flesh tints use yellow ochre, white, vermilion, madder lake and a little

cobalt, qualified by a little raw umber and a very little ivory black. For the cheeks add a very little more madder lake to the local tone. The lips are painted with madder lake, white, vermilion, light red and a very little ivory black. In the high light on the lower lip use vermilion and white only, painting this while the surrounding color is still wet, so that all may blend together. For the eyes use raw umber, permanent blue, white and a little yellow ochre. In the shadows under the lids add burnt Sienna and a little ivory black. Paint the pupils or centres with ivory black and burnt Sienna. The whites of the eyes, which are really a tender blue gray, are painted with white, yellow ochre, a little cobalt or permanent blue, madder lake and a very little ivory black. Touch in the high lights carefully with white and a very little yellow ochre. The eyebrows are painted with raw umber, white, a little permanent blue or cobalt and light red, adding a little ivory black and madder lake in the shadows. The blue ribbon in the hair is painted with Antwerp blue, white, a little cadmium, vermilion and a very little ivory black, adding raw umber and burnt Sienna in the shadows. For the purple violets in the front of the child's dress use permanent blue, white, madder lake and a little ivory black. The white dress is shaded with tones of soft blue gray, made by combining white, a very little ivory black, yellow ochre, permanent blue and madder lake. In the deeper shadows burnt Sienna is added. The highest lights are painted with crisp touches of white and a little yellow ochre put on with a flat bristle brush of medium size. For small details in finishing use flat pointed sable brushes Nos. 5 to 10. In the general painting use large and medium flat bristle brushes. Turpentine is mixed with the colors in the first painting, but after this French poppy oil is the best medium.

## THE TILE MANTEL FACING.

IN painting this design (page 120) in mineral colors, use for the background—suggesting the sky—sky blue, making the color darker at the upper part of the design, while below it becomes paler and warmer in color. Paint the branches with sepia, accenting the darker touches with black or dark brown; the little cones are painted with yellow ochre in the high lights and sepia in the shadows; a little black in the deeper shadows may be used with good effect. In painting the delicate green spines against the blue sky, use small finely-pointed brushes and draw every detail with care. The mineral colors used for this warm tone of green are grass green and mixing yellow, adding brown green in the shadows. In the deeper touches use a little grass green and deep blue.

## Correspondence.

## THE DECORATION OF A LIBRARY.

SIR: I have a room 16 ft. long, 9 ft. wide, 10 ft. 4 in. high, which I wish to arrange as a library. There is a mantel, but no fireplace nor jamb. There is one door and a bow-window facing north-west. Should there be a dado or frieze or both? What should be the color for the walls? Should there be a centre-piece in the ceiling for the chandelier, and, if so, what kind?

W. T. H., Baltimore, Md.

Mantel draperies of jute or flax velours should be suspended from a rod affixed to the under part of the mantel, and the mantel shelf should also be covered with the same material, with a valance 9 inches deep, finished with a 3-inch fringe; the lower draperies (mantel curtains) need have no fringe. Let the draperies be a deep wine color, the valance rich old gold, and the fringe should have both colors. No centre-piece should be used on the ceiling. Tint the ceiling a delicate sage green, the cornice golden olive, and the cove of the same—if there be one—dull maroon. There may be a frieze 2 ft. 6 in. deep, of large-patterned paper, conventional design, with terra cotta for the predominating color. Cover the walls from frieze to surbase with cartridge paper of dull "sand" yellow tint; paint the woodwork the color of "old oak." Have the curtains of velours as described for the mantel draperies, the furniture covering deep "old gold" colored corduroy. Let the carpet be small patterned of Oriental design, with dull red predominating.

## THE DECORATION OF A HALL.

SIR: I have a hall 8 ft. wide in front, 8 ft. to the stairs, about 15 ft. from the stairs to the back hall door. The height is 11 ft. The stairs are solid oak and the doors are the same. How can I best have the walls finished? I would like to do it economically, and could do most of it myself.

K. H. C., Shippensburg.

Tint the ceilings a warm yellowish "terra cotta" color. If there is a cornice in the hall it should be painted a warm "oak" brown, darker by some shades than the woodwork. Cover the walls with "ingrain" (cartridge) paper of a warm sage tint, and stencil some simple running pattern at points where the paper joins in color darker than ground of the paper.

## THE COOPER UNION WOMAN'S ART SCHOOL.

CONSTANT READER, Fall River.—The annual term of the Woman's Art School at the Cooper Union begins on October 1st and ends on May 30th. Students are not admitted for less than one school year. Applications for admission are not received before March 14th. Ladies desiring to be admitted to the free school must apply either in person or in writing to the principal (Mrs. Susan N. Carter), and give a responsible written reference as to character, general capacity, and inability to pay for instruction; the ages of admittance are from 16 to 35 years;



the school lists are always full for the ensuing October before the close of the term, June 1st. Pupils in the free school can take only one course of instruction besides drawing, and can remain only three years except in such cases as the principal may determine. They do not pay for any instruction given in the morning school, but must provide their own materials; easels and models are provided. The hours of attendance are from 9 A.M. to 1 P.M. daily, except Saturdays and Sundays. The free morning school is reserved exclusively for pupils who wish to make drawing, photography or engraving on wood a means of livelihood. The afternoon classes are paying classes, at which are taught elementary drawing from objects, cast drawing, life drawing, oil painting and engraving. These classes can be entered at any time during the school year.

#### COPYING AT THE METROPOLITAN MUSEUM OF ART.

B., "SUBSCRIBER, AND OTHERS."—The following is from the rules and regulations for copying pictures, sculptures, or other objects in the Metropolitan Museum of Art; but we are personally assured by Professor Hall, who is in charge of this department of the museum, that out-of-town students may be sure of a liberal construction of the spirit of these rather formidable restrictions:

I. Permits to copy shall be granted only to artists, or to art-students, recommended by Trustees of the Museum or by artists of good standing in the community. Copying is allowed on Mondays and Tuesdays only; and not on those days when they are legal holidays.

II. Permits to copy pictures or other objects which are not the property of the Museum shall not be granted unless the applicant has previously obtained permission in writing from the owners of such objects, and has filed the same in the Curator's office at the time of his or her application for a permit.

III. No copy shall be made of the same size with the original; that is, the size of the whole copy, or the size of the object or objects as represented in the copy, must in every case be distinctly different from the original.

IV. No more than one person shall be engaged in copying the same picture or object at the same time. When more than one application has been granted to copy the same picture or object, the copyists shall take turns.

V. No copy shall be allowed to leave the Museum building, until it has been examined by the curator of the department to which the original belongs, and his written permission to remove the copy has been obtained.

VI. No copyist shall be allowed to work inside the railing, except by permission of the Director: which may be given in cases of extraordinary urgency only.

#### TO TRANSFER TO A PAINTED CANVAS.

SUBSCRIBER, Milford, Mass.—To transfer a design to canvas or academy board where the background is already painted and dry, use the red transfer paper which may be bought at an art store. This is placed beneath the design, which should be on thin paper, and both are fastened firmly to the canvas with paper tacks. The outlines are then traced or followed carefully with a sharp, hard pencil or a fine steel knitting-needle. On removing the paper a perfect outline in red will be found on the canvas. This will not rub like chalk, but may be painted over.

#### PAINTING ROSES IN OIL COLORS.

SUBSCRIBER, Milford, Mass.—To paint in oil colors the light yellow roses published in the January number, use light cadmium, white, a little yellow ochre, and a very small quantity of ivory black for the local tone. In the shadows, add raw umber and a little madder lake. The half tints are gray, and should be painted at the same time as the shadows and lights, so that the edges of the tones may be dragged together with a dry brush. For the half tints, use a little cadmium, white, light red and a very little ivory black. (2) In painting Cherokee roses, which are a soft pure white, first lay in a general tone of light, warm, delicate gray; upon this paint the high lights, and add the deeper shadows. The colors used for the general tone are white, yellow ochre, a very little ivory black, a little cobalt or permanent blue and madder lake. For the high lights, use white, a very little yellow ochre and the smallest quantity of ivory black to take away the chalky appearance. In painting the shadows, add burnt Sienna to the colors already given, and use less white.

#### CHINA PAINTING QUERIES.

SIR: I have lately decorated a pitcher, painting the handle solidly with gold, for which I used Marsching's burnish gold (gray), and I am surprised to find that the gold is already wearing off, though the pitcher has not been in use two weeks. Can you tell me why it does not wear better? It has not had rough usage, and I think it was well fired, as the carmines in the decoration were perfect in glaze and color. (2) Is the flux No. 8 of Wedgwood the same as the flux which comes with the Lacroix colors? If not, can you tell me where I can get it? I do not see it mentioned in any of the catalogues of art materials which I have.

MAC, Deep River, Conn.

We referred the above to Messrs. J. Marsching & Co., who reply as follows: "We should say that the burnish gold has not been sufficiently fired, otherwise it would not rub off so easily. Either this is the cause of your correspondent's failure, or it is that the gold has not been properly prepared before application. We do not see, however, how the writer could manage to burnish the gold with a stone burnisher if it comes off so readily. The firing of the carmines is not a full test. Colors may come out all right with a very light fire, according to the amount of flux that is in them. Burnish gold should have a strong fire in order to fix it, and if the carmine was properly fluxed the gold should have fired at the same heat. Our burnish gold is used in nearly all potteries and large decorating establishments in America, and the finest and most satisfactory results are produced. (2) With

regard to the flux, we would explain that different colors require different fluxes; that is to say there are special fluxes manufactured for particular colors, and if your correspondent will state for what class of colors the flux is required, the quality most suitable can be prescribed. We do not think the Wedgwood flux can be obtained here, but we can supply a variety of qualities."

H. E. B., Kirkwood, Mo.—(1) Designs for such a tête-à-tête set as you mention will be published soon, although we cannot undertake to give them especially for the shapes you describe, which apparently are French and probably are not to be had in plain white ware. (2) The word "déposé" marked on them simply means that the forms are registered.

R. P. B., Wilmington, Del.—The portable kilns for firing decorated china made by Stearns, Fitch & Co., Springfield, O., are quite practicable. They are made in four sizes.

#### THE BLOOM ON GRAPES AND PEACHES.

SIR: I am painting in oils a composition of "Grapes and Peaches." Kindly advise me what colors and tools to use to produce the effect of bloom. Should it be applied before or after the painting is dry? SUBSCRIBER, Philadelphia.

First paint the local tone of the fruit, massing the general effect of light and shade. Afterward paint the half tints and other details. The "bloom" is simply a carefully studied effect of "surface light" painted after the fruit is laid in, and is entirely distinct from what is termed the "high light." In a red peach, for example, the high light will naturally be a tone of very light red. The surface light, however, which gives the effect of "bloom" is represented by a soft blue-gray half tint which should be studied from nature to be properly rendered. This tone of soft delicate gray is generally seen between the high light and the shadow, though the half tints and reflected lights, of course, have a different effect on fruits of a more transparent character. In the grapes, for example, the soft gray surface light is generally met by a warm transparent reflected light, which is in turn followed by the shadow. As you have not mentioned the color of either the grapes or peaches which you are painting, we cannot, of course, give you the special directions for which you ask. Small flat bristle brushes for general painting, and two or three flat-pointed sables in the, say, Nos. 5, 8 and 12, for finer work.

#### TO TRANSFER A LARGE DESIGN TO SATIN.

SIR: In transferring The Art Amateur's figure "Hero" to satin for outline, what method do you advise? The ordinary transfer paper comes in such small sheets and is so apt to soil that I fear to use it. E. L. W., Brooklyn.

To transfer the design to such a delicate material as satin, use a tracing-wheel or sewing-machine needle to mark the outline with holes. Then place the design on the satin and dust through it a delicate tone of flesh-colored chalk if you are going to paint it in natural colors. Procure a piece of fine, soft French pastel of whatever shade you desire for the outline; powder this, and put it into a small bag of coarse French muslin or net, and "pounce" it through the holes made by the machine or tracing-wheel so as to form a sufficient outline. The pastels can be bought separately and in any shade desired.

#### THE FIXING AND CARE OF PASTELS.

M., Chariton, Ia.—The most trustworthy pastels we know of are imported from France; but there may be others equally good. Those made, for instance, by F. Weber & Co. (1125 Chestnut Street, Philadelphia) are said to be excellent. Pastels are always liable to fade if exposed to sun or dampness, and should be carefully protected with glass in front, and a waterproof paper at the back. As a rule, artists seldom attempt to "fix" pastel paintings, as it is always feared that preparations recommended for the purpose may injure the paper on which the picture is painted. You must act on your own judgment on that matter. The *Moniteur des Arts* recently stated that the Paris Society of Pastellists had adopted and endorsed a new fixatif which it considered perfectly safe. How it is made we cannot say; as yet it is unknown in this country. The new German fixatif invented by Dr. E. Albert, of Munich, is manufactured by F. Weber & Co., after his receipt. It consists of two preparations, the "for-fixatif" and the "after-fixatif." Both are applied with an atomizer, and on the fineness of the sprays and on the evenness of depositing them largely depends, we believe, the success of the operation. If you care to try it, you might write to Philadelphia for Weber's circular on the subject.

#### ABOUT CERTAIN PIGMENTS.

M., Chariton, Ia.—Naples yellow, although used by some artists, is considered an untrustworthy color by the best authorities. Yellow ochre mixed with silver white will give almost the same tone, and is much safer to use. Caledonian brown is a good color, but not much in use by artists to-day. Bone brown has been tested and found trustworthy by artists who have studied abroad and are obliged to replace their French colors by English or American equivalents. The famous portrait painter and colorist, Carolus Duran, uses Brun de Bruxelles, which is almost exactly the equivalent for our bone brown.

#### TO PAINT ON TERRA COTTA.

SUBSCRIBER, Shanghai.—To paint terra-cotta plaques in oil colors, first prepare the ground with a coating of neutral gray paint mixed with turpentine. Let this dry thoroughly first,

and then rub down the inequalities of the surface with a piece of fine sandpaper slightly dampened with clean water. After this is done, you will have a delightful ground to paint upon. It is well to mix turpentine with the colors in the first painting, though French poppy oil is better afterward. Let the preparatory coating of paint be put on very thickly.

#### HOW TO LEARN ARTISTIC NEEDLEWORK.

C., Cortland, N. Y., asks: "What course can be pursued by a lady in the country for learning artistic embroidery without a teacher? Can practical needlework be acquired from books, and if so, what are the best ones for her to purchase? If it can be better learned by correspondence with New York teachers, with whom shall I correspond upon the subject?"

If you write to the New York Society of Decorative Art you can learn the terms upon which you can borrow from its library appropriate books, and you can then send your work to the committee for criticism and advice. You may also derive much profit by studying the articles, especially those on stitches, given in back numbers of *The Art Amateur*, by Miss L. Higgin, late principal of the Royal School of Art Needlework at South Kensington. These have been or are to be published in book form by a London firm. For general guidance you cannot do better than read carefully the talks with Mrs. Wheeler which appear monthly in *The Art Amateur*.

#### TO FIX CRAYON DRAWINGS.

S. J. F., Toledo.—The following is a recipe for a composition to fix and solidify crayon drawings: Boil half an ounce of gelatine, which has been steeped twenty-four hours beforehand in three pints of water. When the gelatine is quite melted, and the liquid boils, add half an ounce of white curd soap, cut into very small and thin pieces, that it may be quickly dissolved. Let the whole boil a quarter of an hour, and add a quarter of an ounce of powdered alum. Allow it to settle, and filter it through fine muslin, before the liquor be entirely cold. Add half a pint of spirits of wine to this mixture when cold, and shake the whole well together. This composition must be kept well corked, and before being used must be warmed in a water-bath.

#### SUNDRY QUERIES ANSWERED.

H. W. S., Gouverneur, N. Y.—Instructions for etching on copper were given by Mr. Charles Volkmar in *The Art Amateur* for September, 1881 (which number may be sent you at the ordinary price). A new series of articles on the subject will be begun very soon. Etching materials may be had of John Sellers & Sons (17 Dey Street) or Henry Leidel (339 Fourth Avenue).

G. C., Buffalo, N. Y.—F. A. Whiting, Wellesley Hills, Mass., makes a specialty of materials for drawing on linen, and, we believe, sends free printed instructions for such work.

M. M. S., New Orleans.—"Taxidermy" and "Feather Curling" are not within the scope of this magazine. Underglaze painting is treated on by one of Louise McLaughlin's hand-books, published by Robert Clarke & Co., Cincinnati. Various articles on the subject have been given in *The Art Amateur*.

C. T. R., Mass.—Articles on sketching from nature in water-colors were given in the magazine last year, but the numbers containing them are out of print. Further instructions on the subject will be given during the next few months.

E. A. S., Katahdin Works, Me.—Your questions are not within the scope of *The Art Amateur*.

A READER, Newark.—We shall try soon to comply with your request.

H. M. F., Westborough, Mass.—(1) Solar prints are often made on Whatman's water-color paper, but we have never heard of any on canvas, and doubt that they could be so made. (2) To make an antique oak stain, apply ammonia diluted with water according to the depth of color required. The stain will be too dark if the ammonia is used in its full strength. Wipe off the ammonia immediately after it is applied, as it raises the grain of the wood if allowed to remain. (3) The wood may be treated in the way described either in the complete frame or on the separate mouldings.

W. A. G., St. Louis.—The dispersion of the Probasco collection took place in New York, April 13th, 1887. There was no such picture as "The Finding of Moses," by Williams, in the catalogue; but the picture (13x16) "Confidence," by Williams, may possibly have been the one you have in mind. It sold for \$275. The name of the buyer was not given.

J. M. B., Indianapolis.—We know of no "book" about the pre-Raphaelites; but in Cassell's Magazine of Art there have been, at intervals, illustrated articles on Watts, Burne-Jones, Holman Hunt, and, we think, on Rossetti as well.

B. E. H., Cleveland.—(1) We shall try and give soon the design you ask for. (2) "Suggestions as to the decoration and furnishing of a dining-room" will appear in due time among the series now appearing in "The House" department.

C. I. F., New Haven.—Mr. Gibson's illustrations are generally engraved on wood, although some we have seen have been reproduced directly from the artist's copy by the photo-engraving process. The originals for such may be pen or pencil drawings, paintings in black and white oils, or what are called "wash" drawings, which are executed with liquid India ink and soft Chinese white. His more delicate work seems to be reproduced from wash drawings.



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# HOME ADORNMENT AND FURNISHING.

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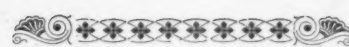
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